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FPM

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FI RE PAINTER MAGAZI

insight interview with Julio Cabos

REVIEWS

- *RP Models*
- *Nuts Planet*
- *BrokenToad*
- *FeR Miniatures*
- *Michael Kontraros*
- *Black Sun Miniatures*
- *Savaged Forged Minis*
- *Black Crow Miniatures*

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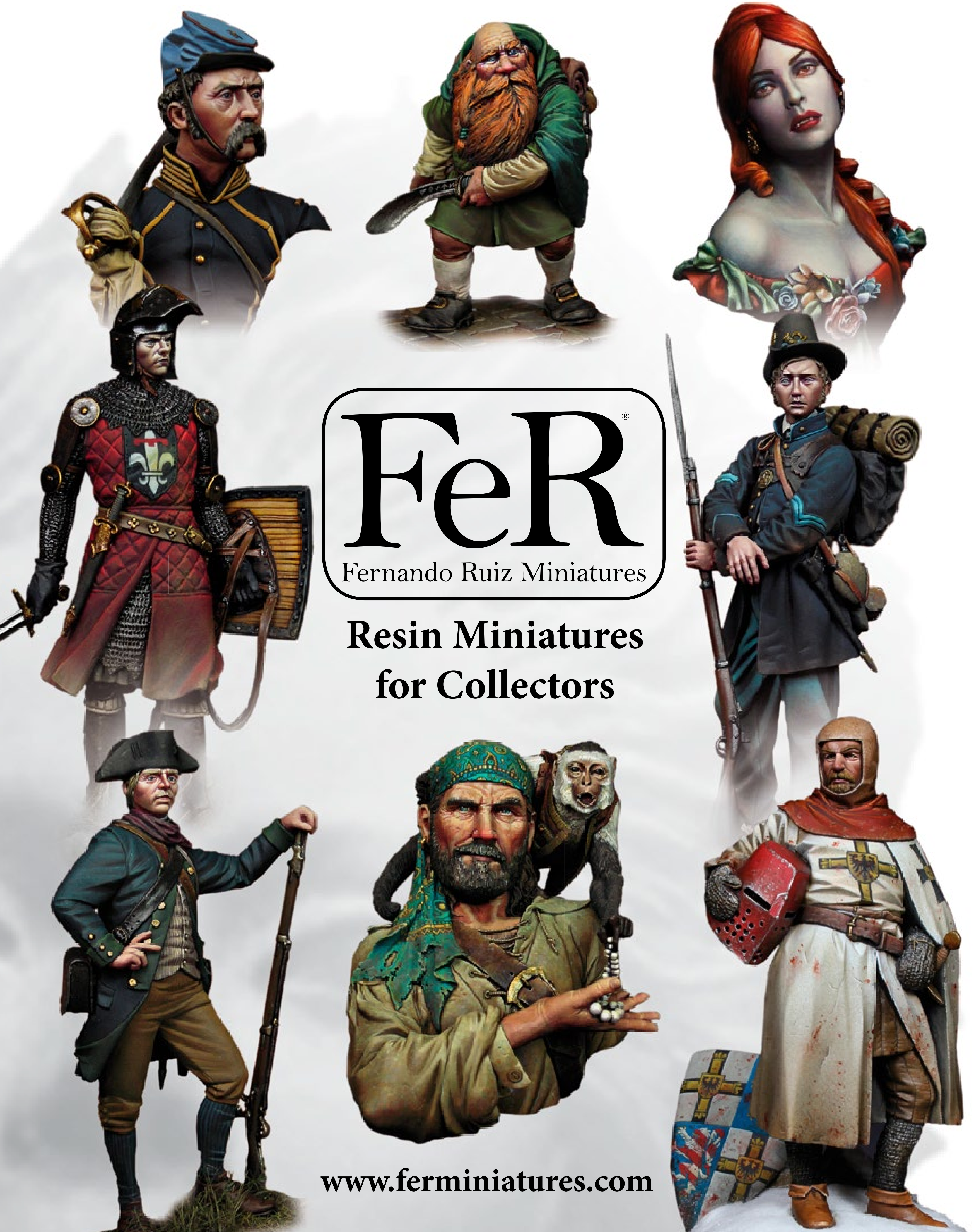

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Juan Ignacio Corujo

Welcome to Figure Painter Magazine issue 40.

They do say life begins at 40. Well, if that's the case we have a lot more to come ☺ One of the staples of fantasy and science fiction miniatures are Orcs and we have somewhat neglected them in our magazine; so in the issue, renamed the ‘Green Skin Edition’, we are putting that right. Sean Fulton brings us the second part of his amazing conversation that was part of the very successful NOVA charity raffle. We also have a first for FPM; non-other than Roman ‘Jarhead’ Lappet who starts his two-part tutorial on how he painted his recent Games Workshop Warboss.

In issue 40, we also bring you 10—yes 10—unboxing reviews from the likes of FeR, Nuts Planet, BrokenToad, Black Sun and many more. We even have a close look at a new compressor from Sparmax and put an Iwata Airbrush through its paces. We also take a close look at Tommy’s War, a brilliant small producer that specialises in First World War miniatures. We chat to Kaha Miniatures’ owner and sculptor Fancagne Didier. Getting us out of the starting blocks, though, is a really cool Insight interview with one the most world renowned painters of our time, Julio Cabos.

Shane Rozzell, Chief Editor

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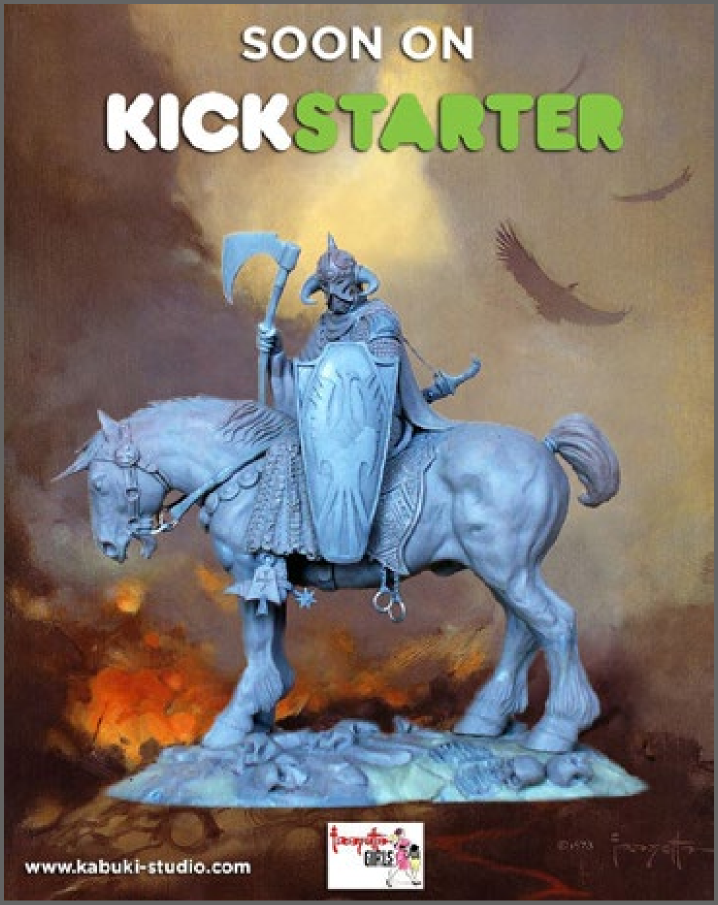
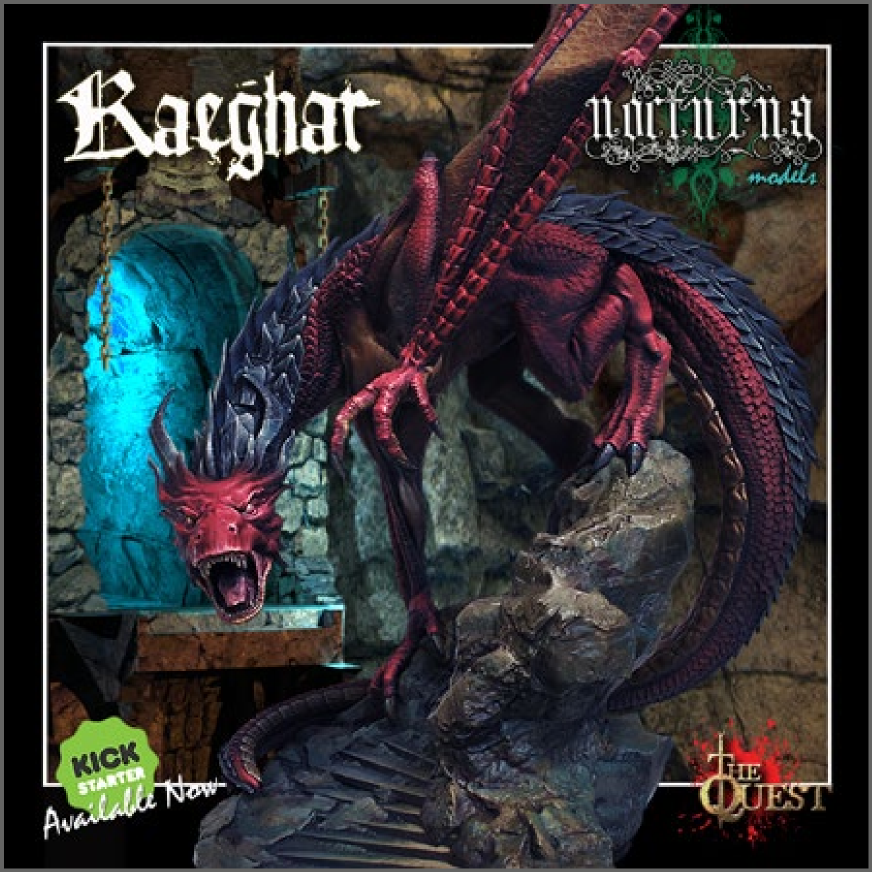
Kabuki Studio

We have been keeping a close eye on this and are pleased to tell you that Kabuki Studio is bringing their iconic sculpt of Frank Frazetta's Death Dealer to Kickstarter. They'll soon be releasing the start date and pledge levels for this campaign and the best way to keep up to date with this is to sign up to their newsletter here. We have spoken to Kabuki about this and I can tell you they are really excited to bring this superb miniature to the market.

We'll be taking a closer look at the miniature in a future issue and we'll have a chat with Kubuki about the art, project and the crowd funding campaign, so stay tuned.





The Quest kickstarter campaign is now in full flow. Many of you know that we at FPM have worked very closely with Nocturna and helped redesign the campaign for its relaunch. Well, it funded in two hours and to be honest, we were totally taken aback by the response it has had. So much so, that we had to take a look at the stretch goals and add several more.

The guys at Nocturna are really pleased with how it's gone and we agree, so if you want to get in on this and grab yourself a chance to pick up some brilliant miniatures and a ton of freebies go here and back the campaign. We know you won't be sorry.

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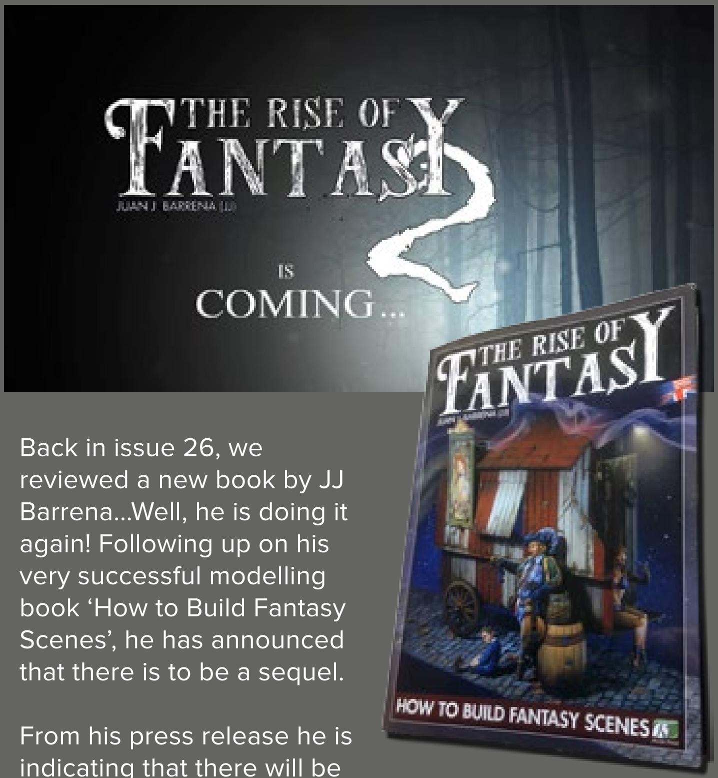
Initiative magazine issue two is now on sale and we've been blown away by the success of issue one. If you want to know what all the fuss is about click here.


THE RISE OF FANTASY 2
JUAN J BARRENA (JJ)
IS
COMING...
THE RISE OF FANTASY
HOW TO BUILD FANTASY SCENES

Back in issue 26, we reviewed a new book by JJ Barrena...Well, he is doing it again! Following up on his very successful modelling book 'How to Build Fantasy Scenes', he has announced that there is to be a sequel.

From his press release he is indicating that there will be work from not just him, but other modellers as well and knowing the type of quality he demands, these are going to be superb.

For more information about this, you can follow JJ on his facebook page here.

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We are very pleased to announce that SeminART will be hosting its second painting weekend at Firestorm Games, Cardiff on the 22nd and 23rd October with none other than Pepa Saavedra teaching some of her amazing airbrush skills and techniques. If you want to see more of her work, check out FPM issue 7 where she was the focus of that issue's Insight interview.

Pepa is world renown for her airbrushing and painting and is an exceptional teacher who really knows her stuff; we are looking forward to this very much. Places will be limited to a maximum of 15 attendees only, so you'll have to be quick to reserve your space as we can't see them hanging around for long.

The SemiART facebook page is now live so if you want to keep up to date with what courses we have planned, that they place to find them.

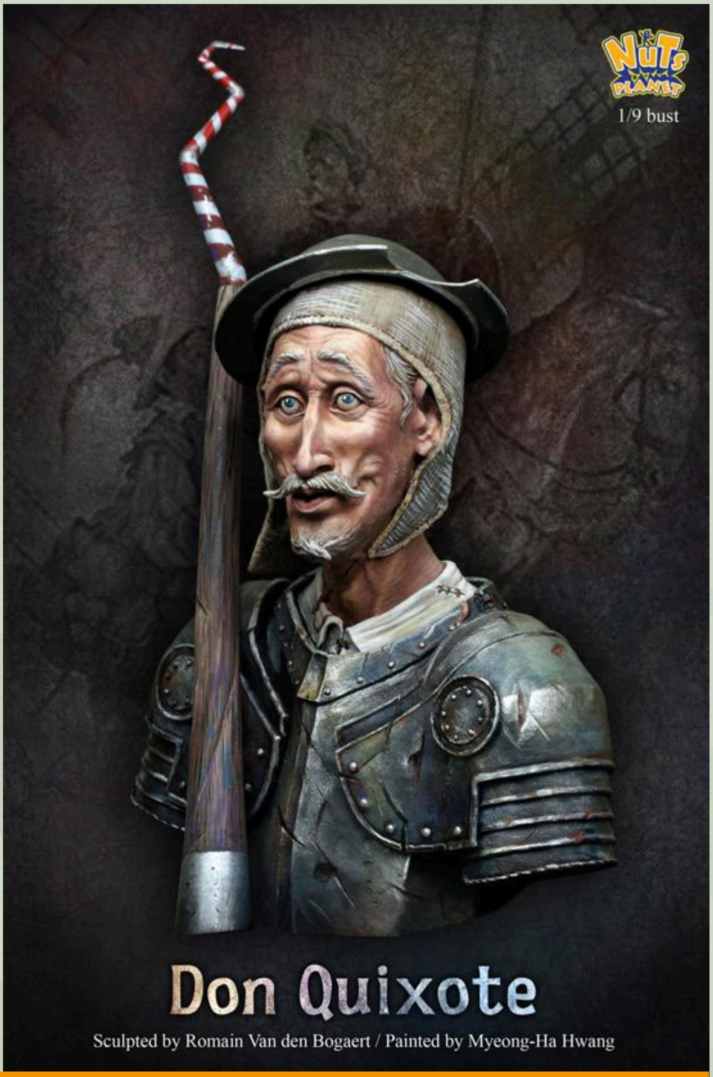
By
Sean 'Jabberwocky' Fulton

Details

Price:	€58.00
Scale:	1/9th
Material:	Resin

Available from

Nuts Planet


1/9 bust
Don Quixote
Sculpted by Romain Van den Bogaert / Painted by Myeong-Ha Hwang

Nuts Planet's Don Quixote

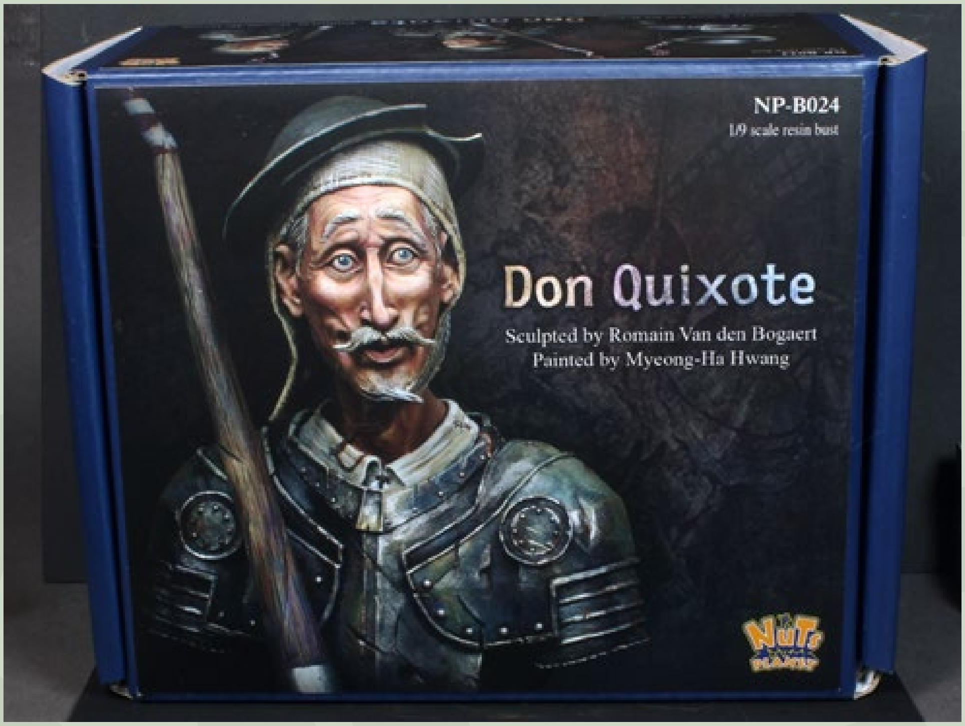
I'll admit it. I've never been a big fan of the larger scale miniatures as a painter. I grew up on D&D and have always painted in the smaller 28mm range and been quite happy there. I certainly appreciate the skill of the large scale artists, but never had a burning desire to paint something bigger. When I joined the staff of FPM three years ago, I was exposed to fantastic pieces by some of the best artists in the world. I went from a definite "no" to "that might be cool to try..." Time passed and I started to put painting a large scale model on my to do list, but it still never happened. The Editor would occasionally encourage me to give it a go, but I just never got around to it. I don't know why.

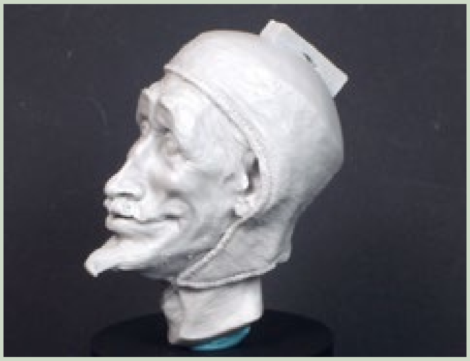
This summer, he and Luke Wilson, one of the other staffers at FPM, got tired of me waiting to get something and were kind enough to send me a couple of larger scale busts, which I will be reviewing over the next couple of months. The first of these will be Nuts Planet's Don Quixote.

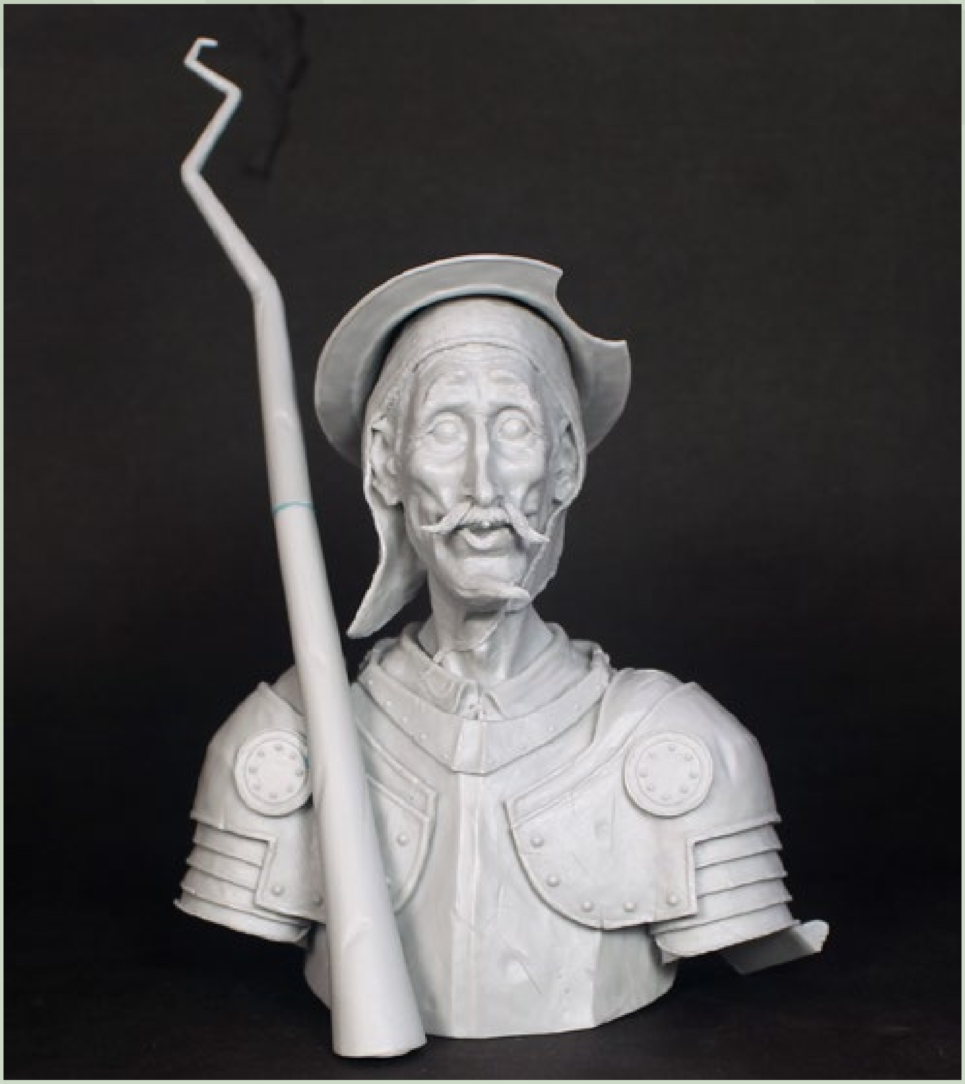
This particular piece is sculpted by Romain Van den Bogaert and is his rendition of the classic character. It is a 1/9th scale resin bust of the eclectic personality.

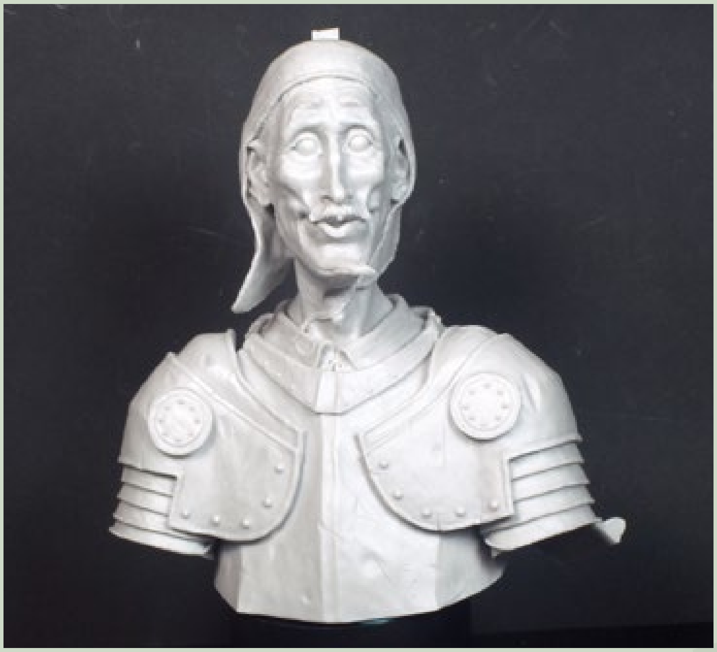
The piece arrived in the usual Nuts Planet packaging that others have detailed in previous reviews. I won't expand on this too much, other than to say I was very impressed. As a small scale guy, the typical packaging I was used to was a blister pack and some foam or some thin cardboard with plastic sprue loosely packaged on the inside. This was different, so very different!

The box was made of heavy cardboard with the box art by Myeong-Ha Hwang on the top. When I opened the box, there were 3 layers of thick foam protecting the resin pieces inside. It actually took me a moment to realize there was a second compartment below the first. The top compartment contained the 3 main pieces of the bust; the body, the head and the helmet. The lower compartment contained the lance and a couple of extra small pieces in a ziplock bag. I wasn't sure what those were, but would soon find out...This was a far cry from the boxing I was used to and I was really quite impressed.


NP-B024
1/9 scale resin bust
Don Quixote
Sculpted by Romain Van den Bogaert
Painted by Myeong-Ha Hwang
Nuts Planet

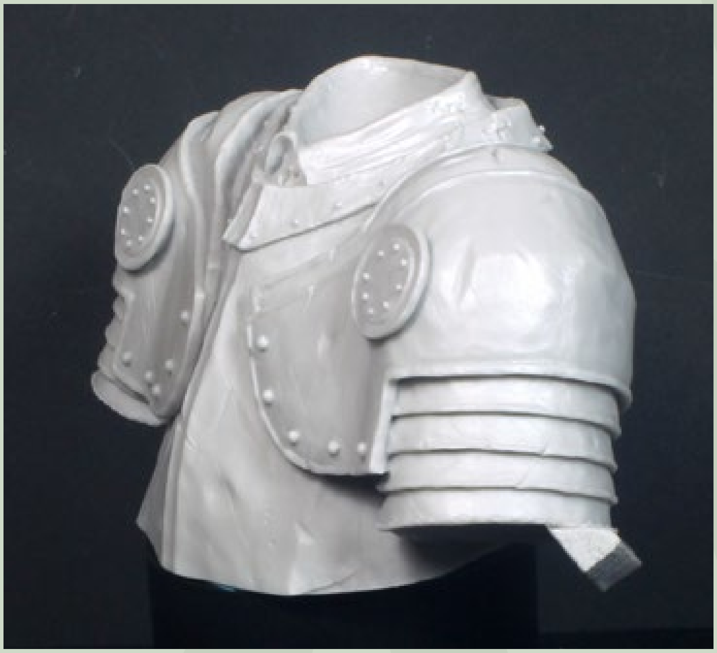


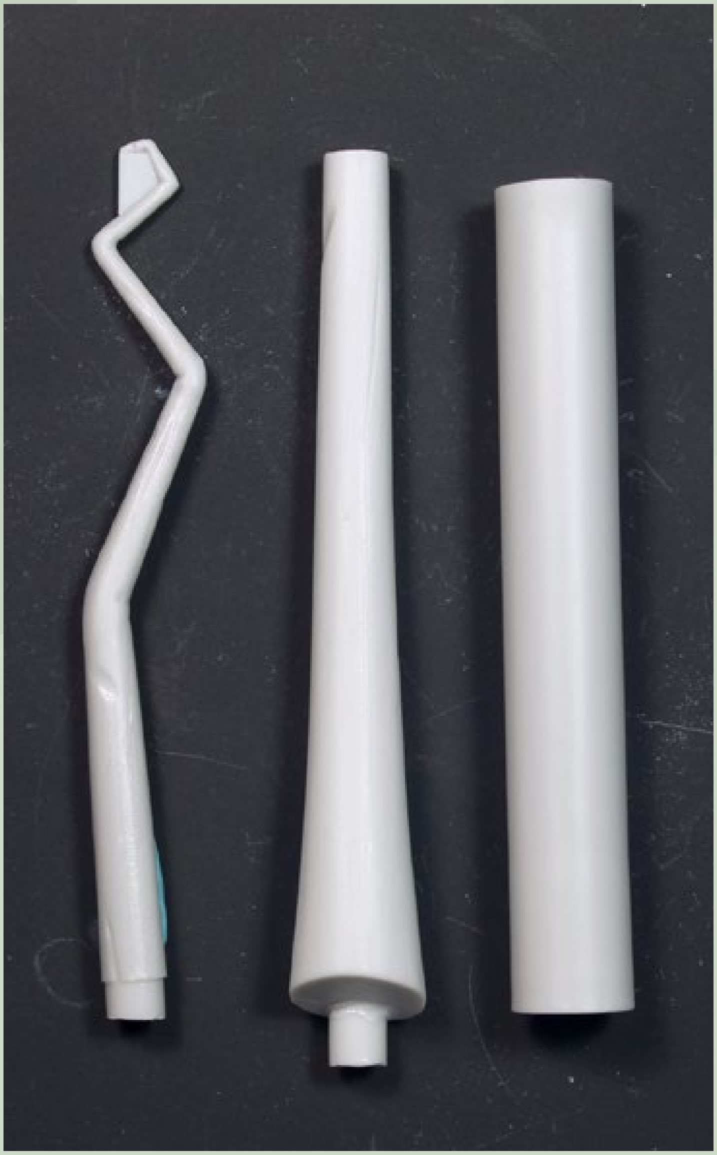


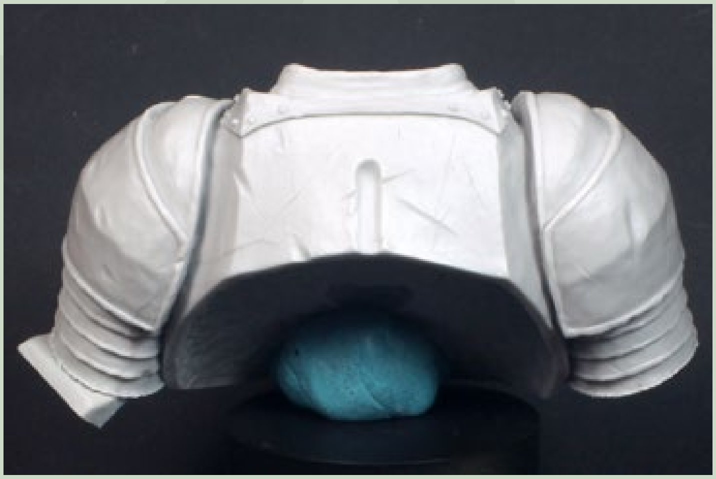


The bust itself comes in 7 pieces of solid light grey resin. First, the three larger pieces as I had mentioned above and then the lance in two pieces and the small extra pieces attached to sprue and finally the stem for attachment to a plinth.

Looking initially at the main body, the torso was nicely detailed. There was a gate on the left arm, but no other mold lines that I could find and the creases of the armor were nice and deep; no need to dig any residual resin from these recessed areas. The armor has lots of little scratches and dings to it. The head and neck are full of character, with a gaunt caricature of a man. His age is readily apparent, with wrinkles on his forehead. He has a wonderfully textured cloth cap that is blowing slightly to his right, adding some movement to the bust. The long neck fits perfectly into the armor and will require no gap filling here. The cast again was very well done; there was a large gate on the top of the head, which I thought





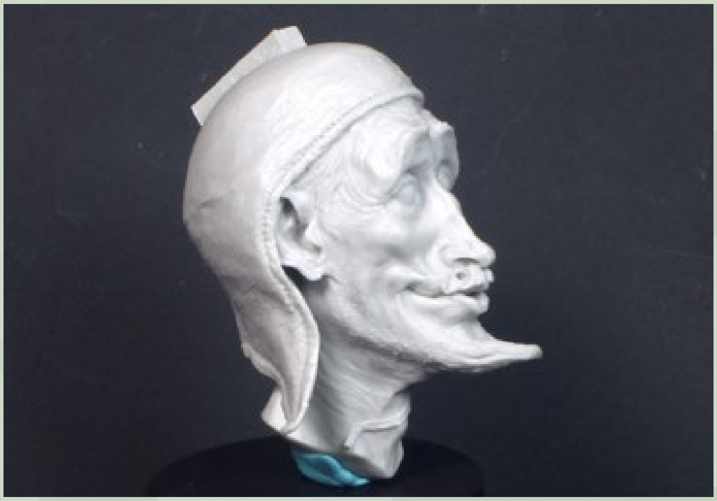


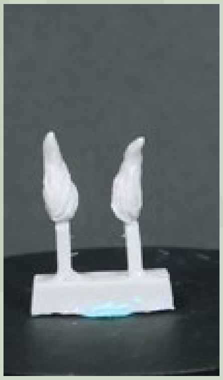
could be a hassle to get perfectly smooth at first glance, but then I realized it would sit underneath his helmet, so the need for perfection was gone. I just needed to trim down the gate so the helmet would fit properly on the head.

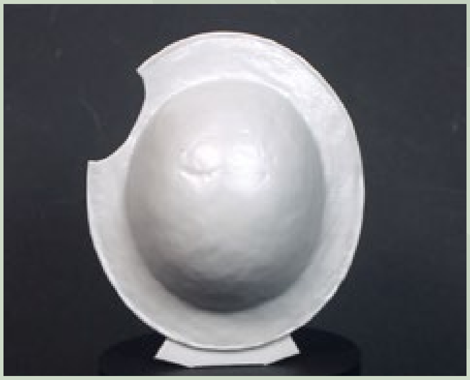
I was surprised to see two large air bubbles on either side of nose. As I looked back at the box art, I realized that my two mystery pieces on the sprue were actually parts of his moustache and they would slot right into either side. This really was a well-conceived way to accomplish this detail and I apologize to the staff at Nuts Planet for doubting their ability. The last portion of the main body was the helmet, which again was dented and battered, matching the armor. The gate on the back of the helmet will require some care in removing. It is attached to the underside of the rim of the helmet, so once again Nuts Planet has made this as forgiving as possible. My only concern is the rim is fairly thin, so I will need to exercise caution here. I do not want to fracture the rim of the helmet as I remove the gate.

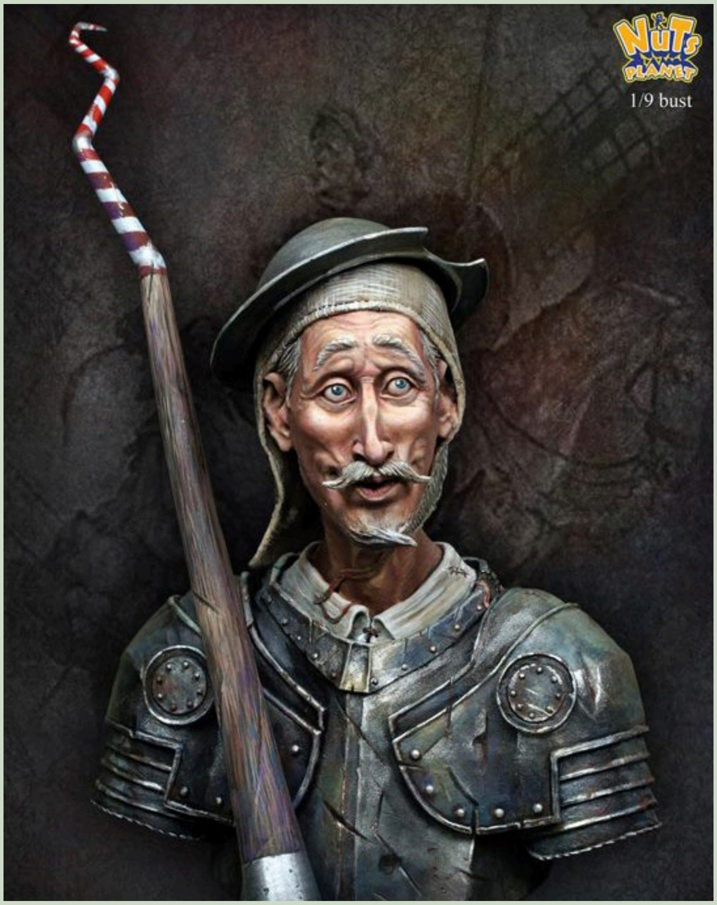
The secondary parts of the model continue to be the same quality as the main pieces. Both parts of the lance have a gate present. Again, there is damage to the lance with various scratches and marks. The tip of the lance is bent, adding a bit of comedy to the piece. There is bit of extra resin attached to the tip; however, I believe this is intended to protect the delicate tip from breaking off by providing some stabilizing material in the area. Some careful work with a sharp scalpel will make short work of this. There is a faint mold line seen and palpated along the shaft of the top portion of the lance, but this will be quick work to remove and is the only blemish I could find on the entire bust. There is no specific slot on the armor for the lance to rest against, but the location is readily seen on the box art and looks to be simply glued into place. Interestingly, Myeong-Ha Hwang has painted some metal at the base of the lance which is not evident to me on the sculpt itself. It is a great touch and I think is something I would do as well. The stem itself is flawless and slots into the underside of the torso. I will likely pin this for extra security, but the recess is fairly deep and this is probably overkill on my part.

As my collegues have said many times before, Nuts Planet does great work. I was impressed by everything I saw from them, from the packaging and presentation to the piece itself. There will be a minimum of prep work, especially for the size of the bust. The gate removal will bit of a learning curve for me, but nothing that I have not done before on a smaller scale. This has been a great introduction to the larger models and I want to thank Benny Sa for his generosity on sharing this magnificent bust with us at FPM!









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Morning Star Miniatures
Figure Painter magazine
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This month sees FPM's 40th issue and what better way to mark that occasion than a giveaway? Here is the competition promised in last month's issue of FPM...did you buy it? Well, you will need to have purchased the issue to have a chance of winning the excellent figure from Morning Star Miniatures that we reviewed last month.

The competition is totally free to enter for regular readers of your favourite miniature painting magazine.

How do you win this figure, I hear you ask? All you have to do is read the review we did of this figure last month and answer one simple question. Once you have your answer, send it along with your email address and postage details to contest@figurepaintermagazine.co.uk

We will then draw a random correct answer and pass your details on to Morning Star Miniatures, who will then contact you and arrange to have your very own copy of Jetpack Jane sent to you completely free to anywhere in the world. How cool is Morningstar? Now the question.

When Matt is describing his miniature company, what does he call the people that lovingly craft and pose their figures?

So there you have it. What are you waiting for — go back, read the review and get your answer. Simple!

I look forward to receiving your correct answers.

insight
interview
with **Julio Cabos**

Questions by Juan Ignacio Corujo

Place of origin? I was born in Argentina, fifty years ago. As both my father and grandparents are Spanish, I was granted Spanish nationality and I have been living in Madrid for the last 30 years.

Years painting? About 21 years (I feel the world of miniatures is relatively recent for me). However, my professional life has been always associated with this hobby.

Major awards? Although I was already a professional painter for several years, I started participating in contests around the year 2000, if I remember correctly. Since then, I have been able to participate in many renowned shows in Europe and America, managing to win gold medals in all of them in different years and categories (historical and fantasy).

Future goals? Well, my main goal is to offer my experience and knowledge to my new company Scale75 and help them to achieve their objectives. On the other hand, I keep sharing my love for figures through courses or publications (books, DVD, etc.).

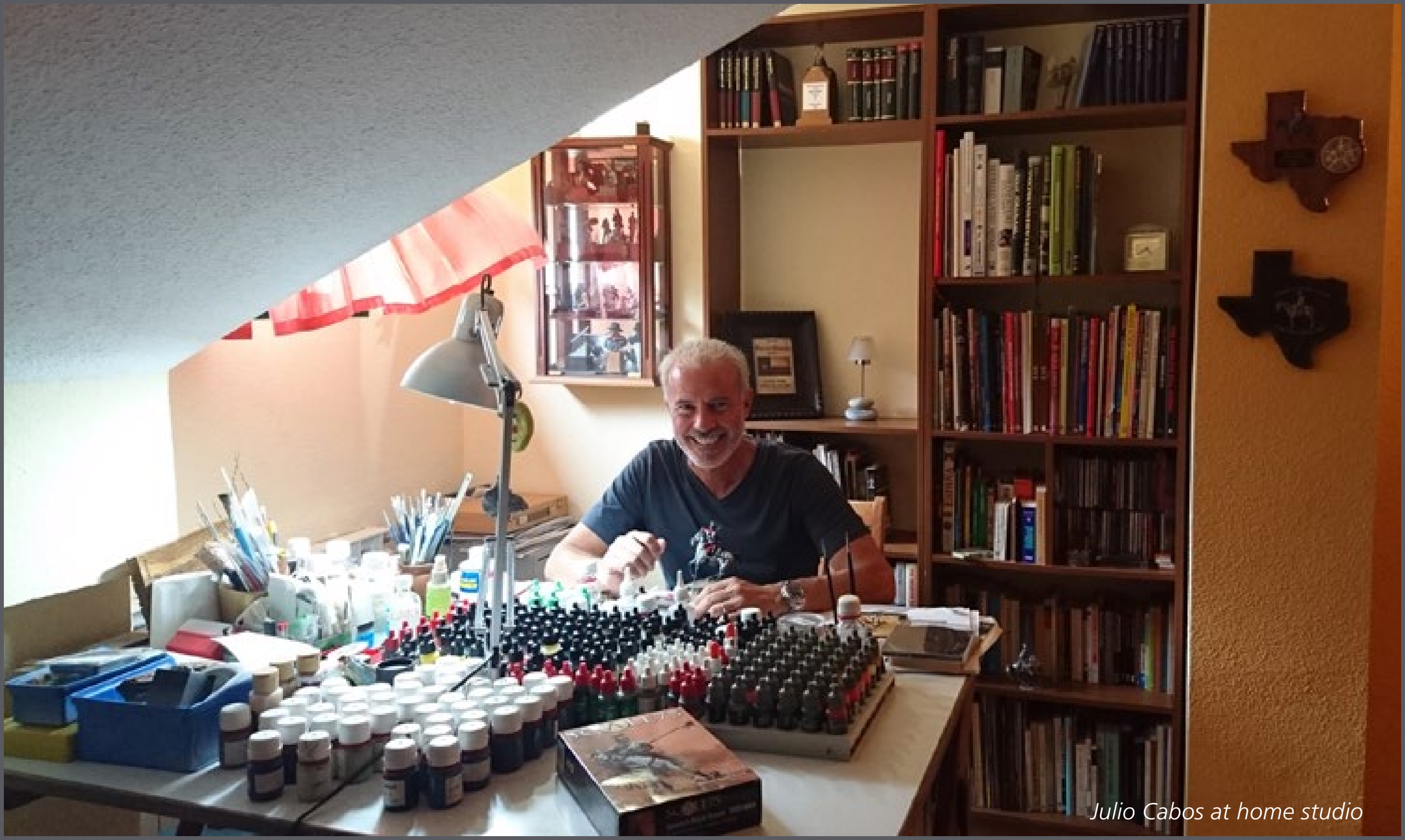
He is one of the most recognised painters in the world for his work with Andrea Miniatures and is a pioneer on airbrushing figures. Lots of people all around the globe have benefited from his willingness to share his knowledge on painting techniques and after winning many international awards, he is now more involved with judging in various contests. There is no doubt that is a top class painter, but even better, he is a top class human being – humble, caring and friendly. This is Julio Cabos.

Sea Battle of Svolder
10th Century

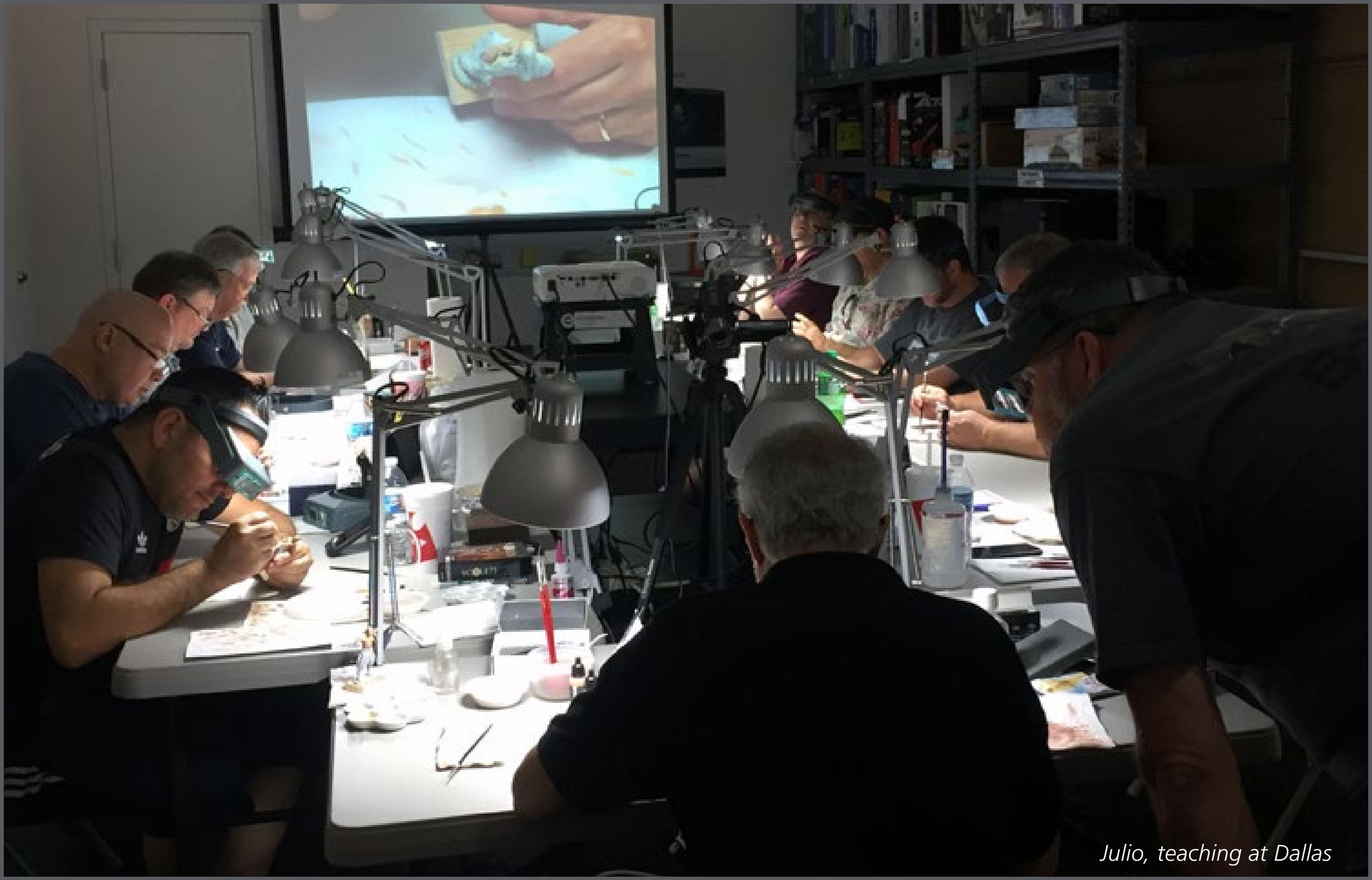
Sea Battle of Svolder
10th Century

1 *Every history has its beginnings, Julio. How did you start in the hobby?*

My academic background in illustration, drawing and advertising opened up a job opportunity for me in the world of publishing. I started working on a magazine named ‘Modelismo & Historia’, which later became ‘Todo Modelismo’ and finally was renamed ‘Euromodelismo’. This is where I started my first steps as a modeller, builder and painter of all kinds of model kits (planes, tanks, civilian vehicles, etc.) which naturally led me to seek new forms of expression. Figures (booming in those years, around 1990) became my focus. I started giving some classes in a hobby store using the airbrush that generated surprise among the attendants and the store owner asked me to paint some figures as a freelancer. That was my first challenge in seeking improvement every day, because at that time there were no social media networks and a new painter could not find much information about painting techniques. Many people in those years (me included) became self-taught painters.



Julio Cabos at home studio



Julio, teaching at Dallas

2

For many years you worked for Andrea Miniatures. How did you start with them and what are the best memories that you take from those years?

I started working in Andrea Miniatures as a freelancer, supporting them in their publishing department. At that time, Andrea created several monographs on painting figures and I was able to participate in all of them. Besides contributing to such publications, I began to help by painting several figures. By then, I had a few years of experience painting figures. After a while, I was offered a job with them in a journey that lasted approximately 14 years.

As in every job, there were good years and some that were not great. I do cherish the good memories of working with a great group of professionals and the opportunity to leave my personal painting style with most of the figures in Andrea's collection. Also, I'm very proud to have contributed to the development of those years that were the best of Andrea's history.

3

Last October, you embarked on a new adventure. Why did you decide to leave Andrea Miniatures?

In the professional life of all people, there are evolutionary cycles. After many years of interesting and challenging artistic projects, there were certain changes in the management of the company which did not add anything positive for me, both personally and professionally. That led me to make the decision to seek a new adventure, now with Scale 75.

Surt

4 *Leaving a secure job to find new challenges is always hard. What did you see in Scale 75 that made you decide to bet on them?*

When I left Andrea, several possibilities opened up and the one from Scale 75 was the best. They have a great team of professionals and artists (most of them friends that I knew and respected for many years) with new projects and a vision of this hobby much more updated. Actually, it was an easy decision to make, as Roberto Sanchez (the owner of Scale 75) is an old friend. I met him as a student from one of my painting courses, a long time before he decided to create Scale 75. One of the things I really enjoy about this company is its great atmosphere and human environment.

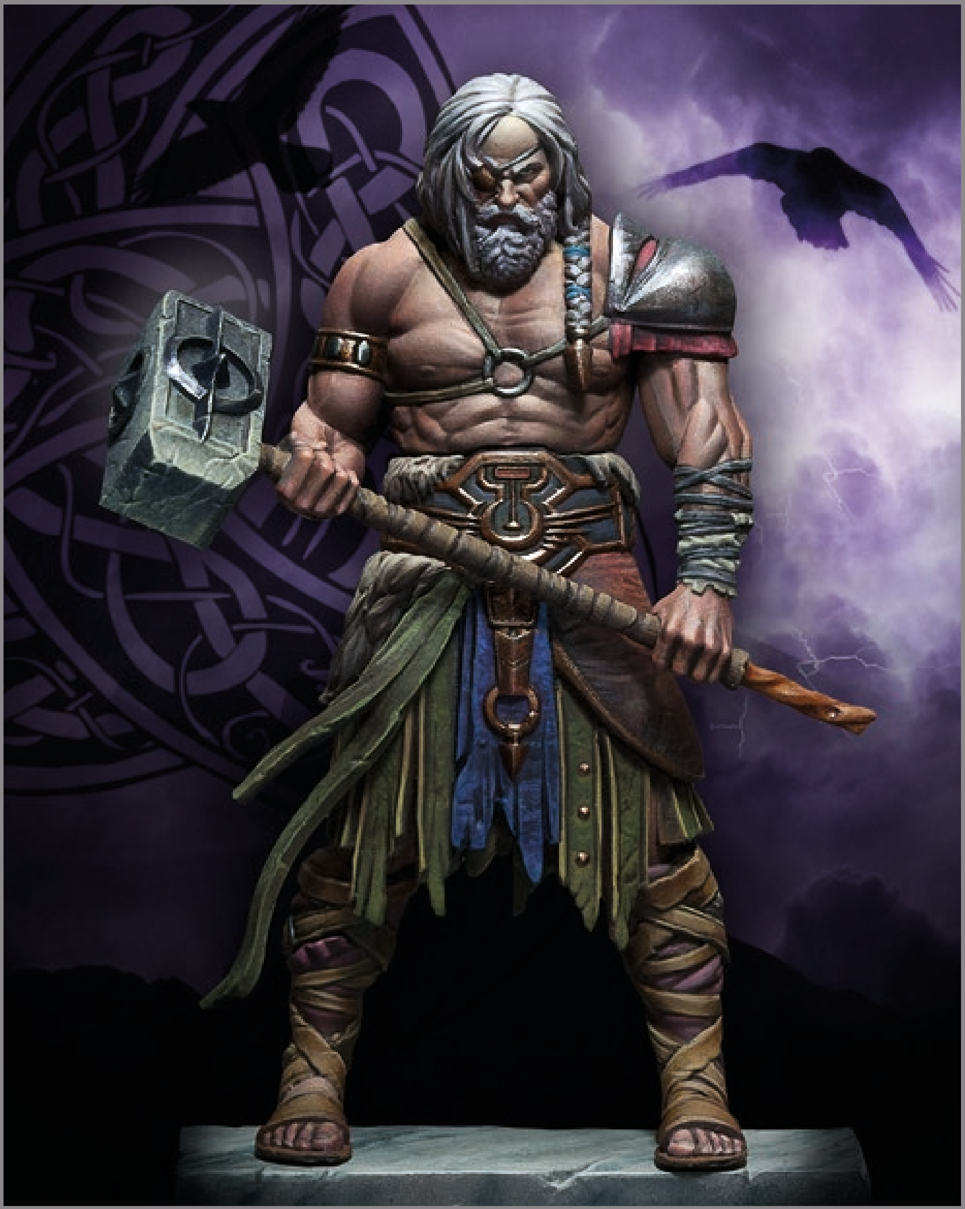
5 *I had the opportunity to have in my hands (and admire speechlessly) one of the latest releases from Scale 75 that you painted: the 'Father of Asgard'. When you start a box art, how do you approach the work and what is the biggest challenge?*

First thing, I study the figure and depending on its theme (historical or fantasy), I get myself documents and familiarised with the subject. Later, I evaluate in detail the elements that compose the figure and the colours to be used. Finally, I decide on the painting technique that best fits the figure--airbrush, NMM, etc.

Normally, I combine an airbrush and a brush using acrylics, but sometimes I also use oils. During the process, I am not only trying to obtain just a clean and precise finish. What I really want is that each figure will convey an emotion. To achieve this, the selection of colours related to the context of the figure is a key element to allow me to tell a story just by seeing the miniature.

The due date of a box art forces you to work many times without having much room to make changes; therefore, careful planning and a good knowledge of the use of various painting techniques are critical and usually make the difference in many professional finishes. Sometimes, I wish I could have had the time to make some changes to achieve a better job, but this also motivates me to make improvements in the next project.

Father of Asgard



Nancy
STEELPUNCH

Jessica Thunderhawk

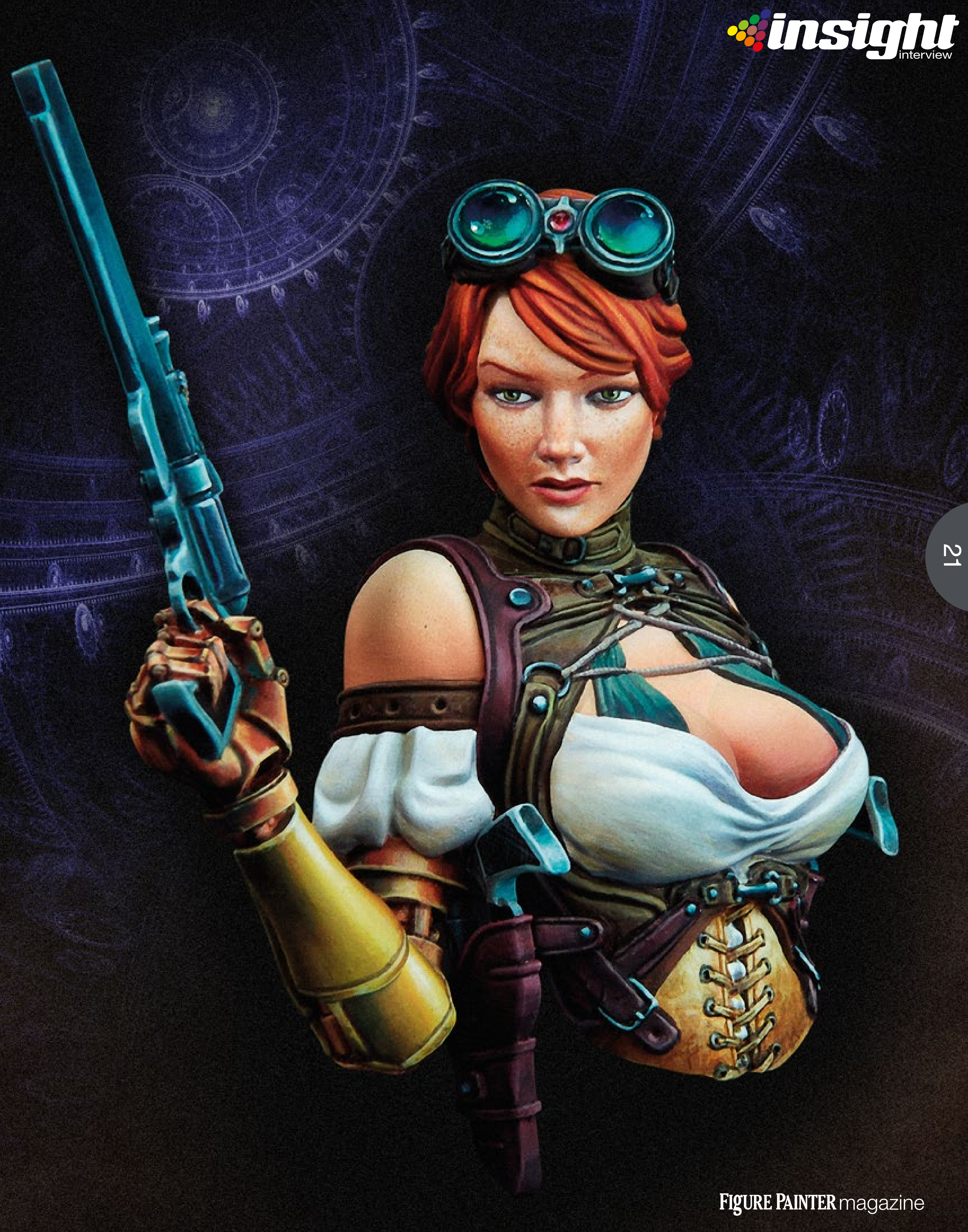
6 *After these two decades of painting, is there any figure or theme that has given you the most satisfaction?*

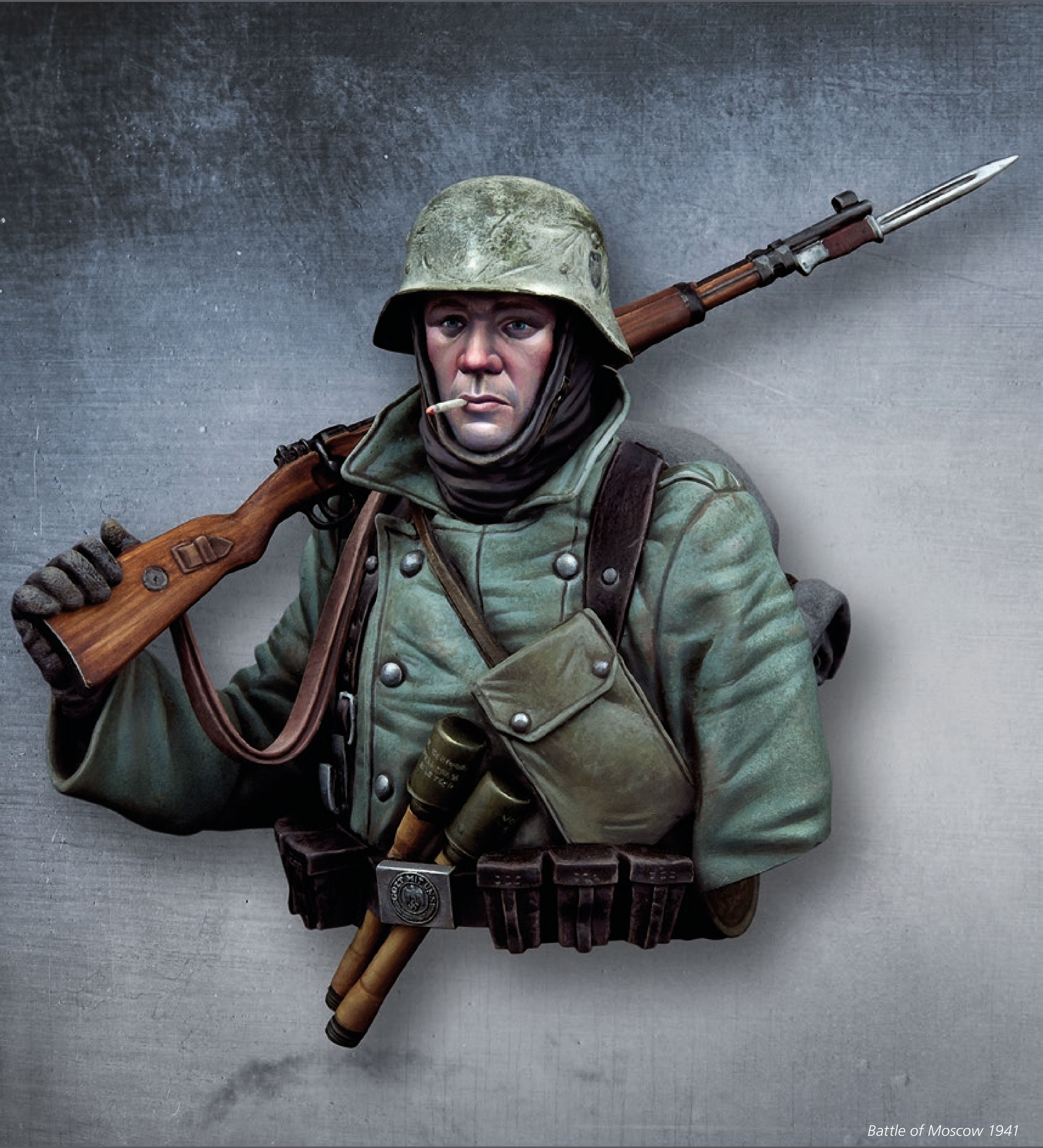
I have painted all kinds of figures, in different themes and scales. Although most of my professional work is related to Andrea Miniatures, I have also painted many figures that sit in private collections. Curiously, I have very few miniatures at home from personal projects.

It would be very difficult to choose one or more figures that have given me a special satisfaction. Each and every one of the figures that I have painted through the years carry with them a personal story, which is somehow impregnated in that figure, making them all special for me.

From my current work in Scale 75, I love the Steam Punk figure series that combines skin and metal elements, which allow me creative interpretations. I can use hyper-realistic faces with mechanical arms that are painted with non-metallic metal (NMM) techniques, and these combinations of living and mechanical elements fascinates me and gives me new challenges that I really enjoy.

On themes, to be honest, I like almost any subject, especially when the figure tells you a story, although I must admit that I am really attracted by the medieval theme and lately, anything related to fantasy.





Battle of Moscow 1941

7

Are there any figure shows that you would recommend to the readers of FPM?

In Spain, I would recommend the Torrent AMT show, organized for the last 22 years by the AMT Association in Valencia. It is one of the most comprehensive shows, with multiple categories and a high painting level. At the same time, the city of Valencia has a very large tourist offering that can be attractive for the whole family. The next show will be April 21-23, 2017.

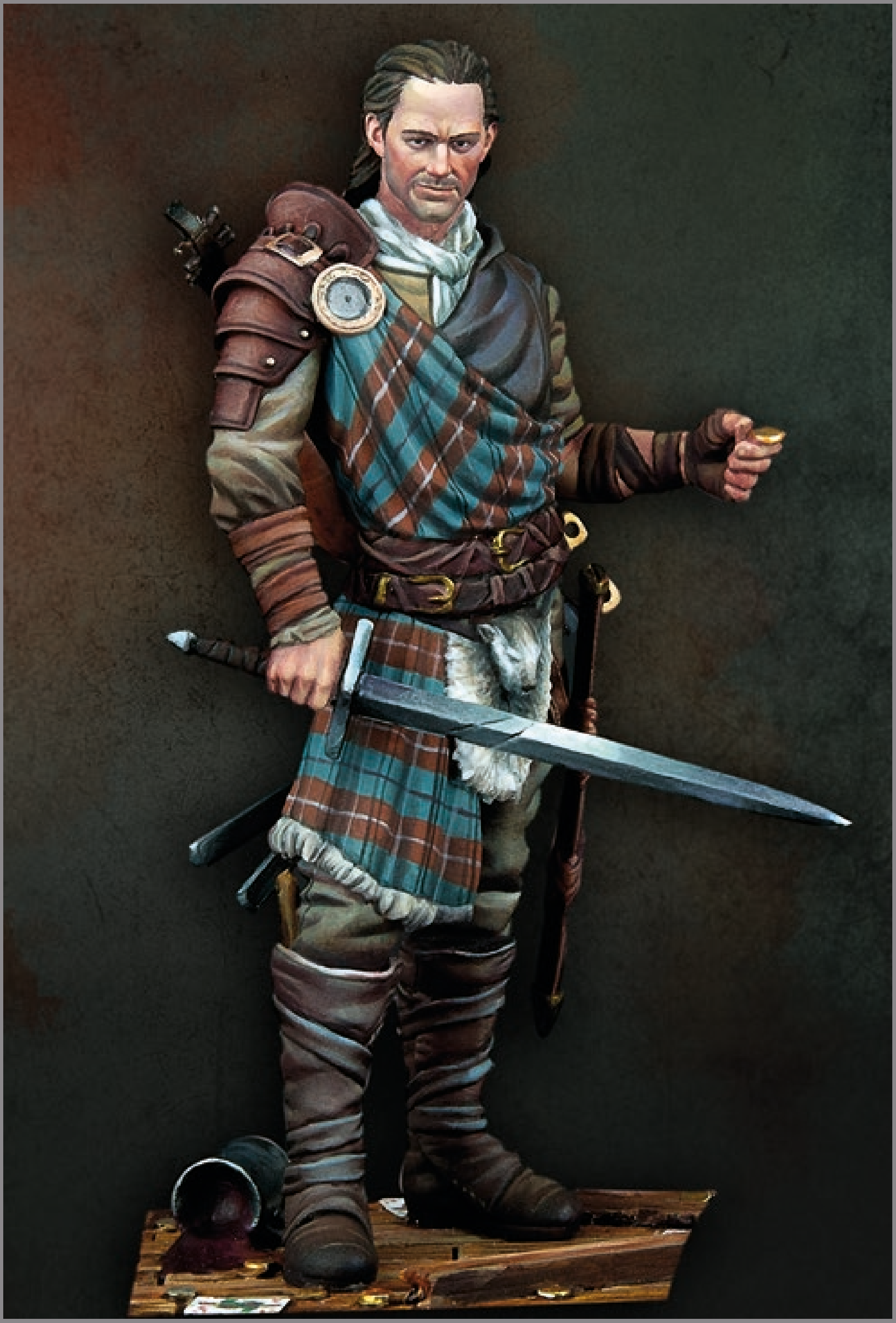
Outside Spain, there are several important shows. In Italy, Monte San Savino, EuroRoma and Trieste, which combine great painters and scale modellers with beautiful, magical cities. In France, the show in Lyon is very attractive and of course, in the UK, Euro Militaire in Folkstone is a mythical show within the world of figures.

8

You have just finished two courses in Dallas with a fantastic response from the people who attended. How do you see this activity in your life? What attracts you to share your knowledge so openly?

The painting classes are one of the activities in which I have personally focused more in recent years. It gives me great joy to see the satisfaction aroused among participants when they understand and start applying concepts and painting techniques, which would have been difficult to achieve without the class and the one to one contact that these courses offer.

The desire to share my experience and knowledge with people who enjoy this hobby had its origin in my early days as a painter. At that time, I had neither the luck nor the possibility to find this type of course where someone would have taught me different painting concepts and techniques. The great painters of that time kept most of their knowledge for themselves, as there were neither forums nor social media to share any information. This is why I said before that those modellers and painters in the 90´s were mostly self-taught. For this reason, the best legacy I can leave to the people who appreciate my work is to share my knowledge with them.



The last chance

Witch Hunter

9

It's not often we hear about the family of a professional figure painter. How does your family live your profession?

Outside my working hours, at home I have my own studio where I also paint a few extra hours almost every day. My wife, Montse, and my daughter Paula are used to the long hours of this profession, but they especially enjoy travelling with me to some figure shows where I participate either as a contestant or a judge. They enjoy seeing other people´s art and I love sharing with them my passion for the figures.

My daughter, when she was younger, loved to receive the medals when I got some awards and I was very proud when she said, "Daddy, I want to also win a medal" and I answered her, "Well, your first step is to start painting little by little..."

It is always rewarding to know that your family supports you and enjoy your work.

10

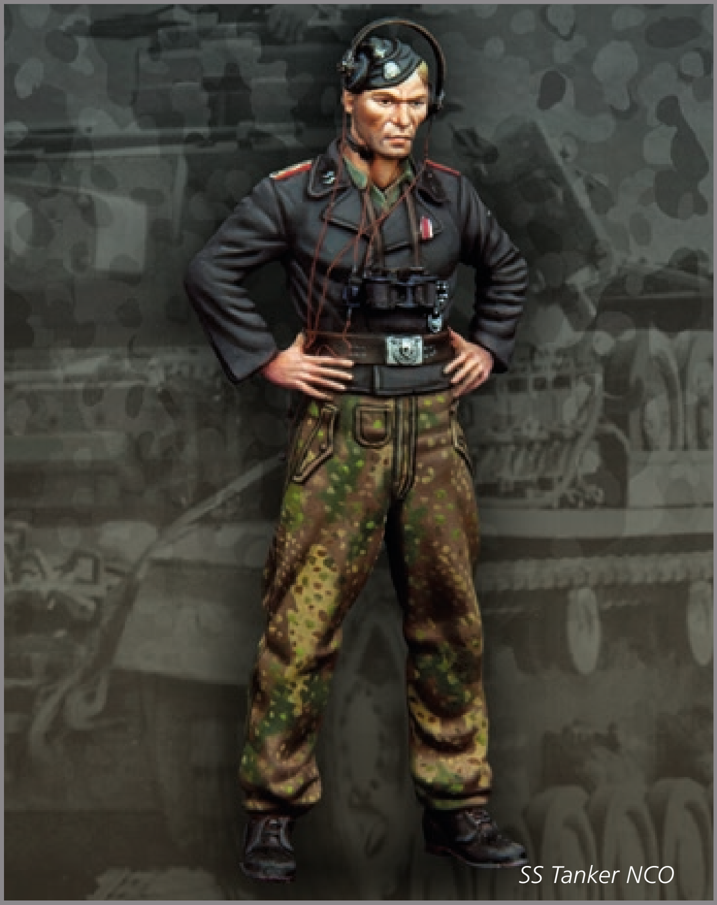
What advice would you give to a novice figure painter/modeller and to an experienced veteran?

For the novice painter, they need to realise that their main objective is to have fun. Trying to run before walking can bring frustration. Ideally they should create for themselves realistic goals that will help them to enjoy the journey. For this, figure and modeller associations and clubs can help them to learn new techniques easily. Also information on the internet and paint classes/courses can be very valuable. The main thing is not to despair when they do not achieve rapidly the results they see in other more experienced painters.

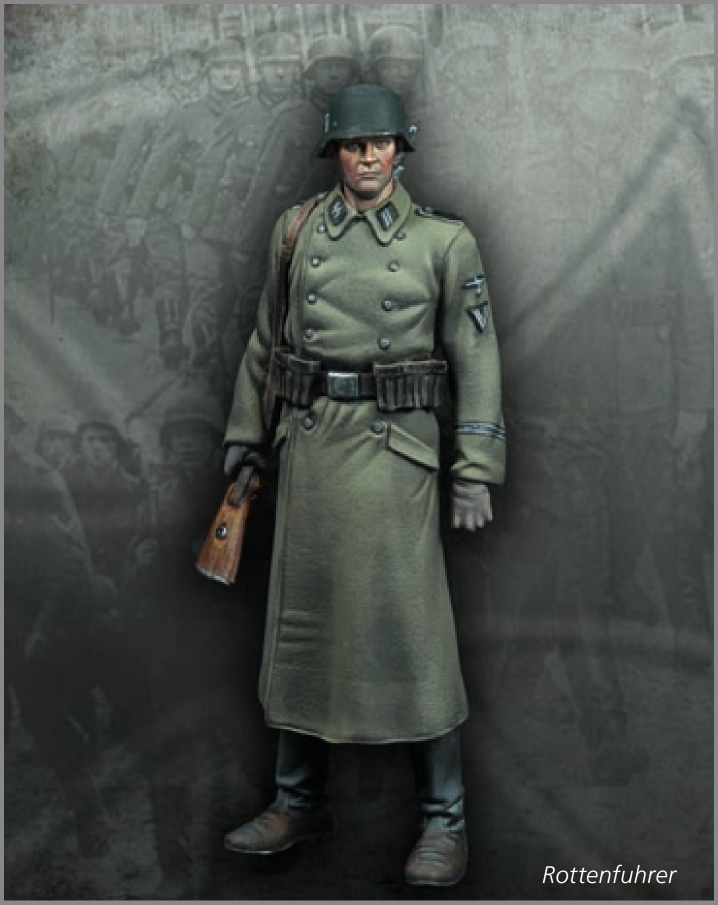
For those who have been painting for a long time, my recommendation is to simply share their art and learnings, as there will always be people that will thank them for doing so. Our hobby is not massive and any help given to newcomers will be the best way to grow the hobby.

—

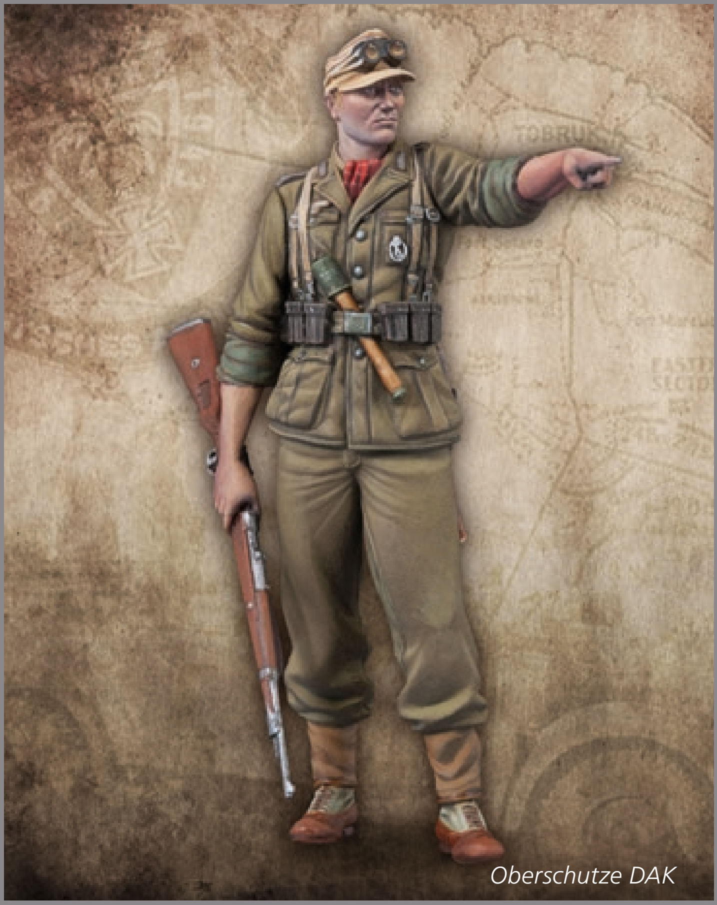
Julio, many thanks for your time and we look forward to seeing more of your great work in Scale 75 in the future.



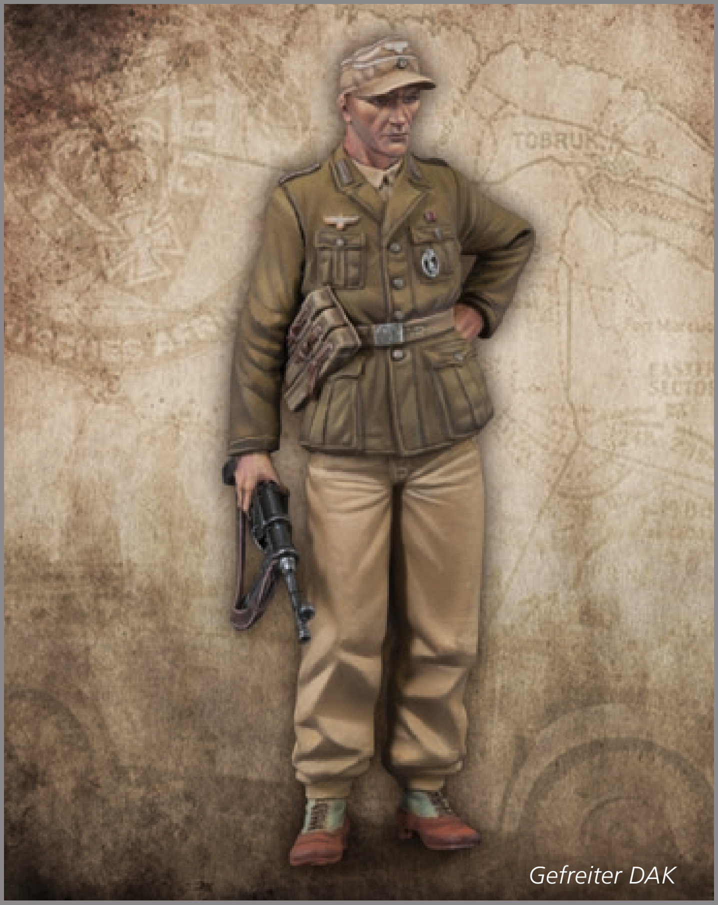
SS Tanker NCO



Rottenfuhrer



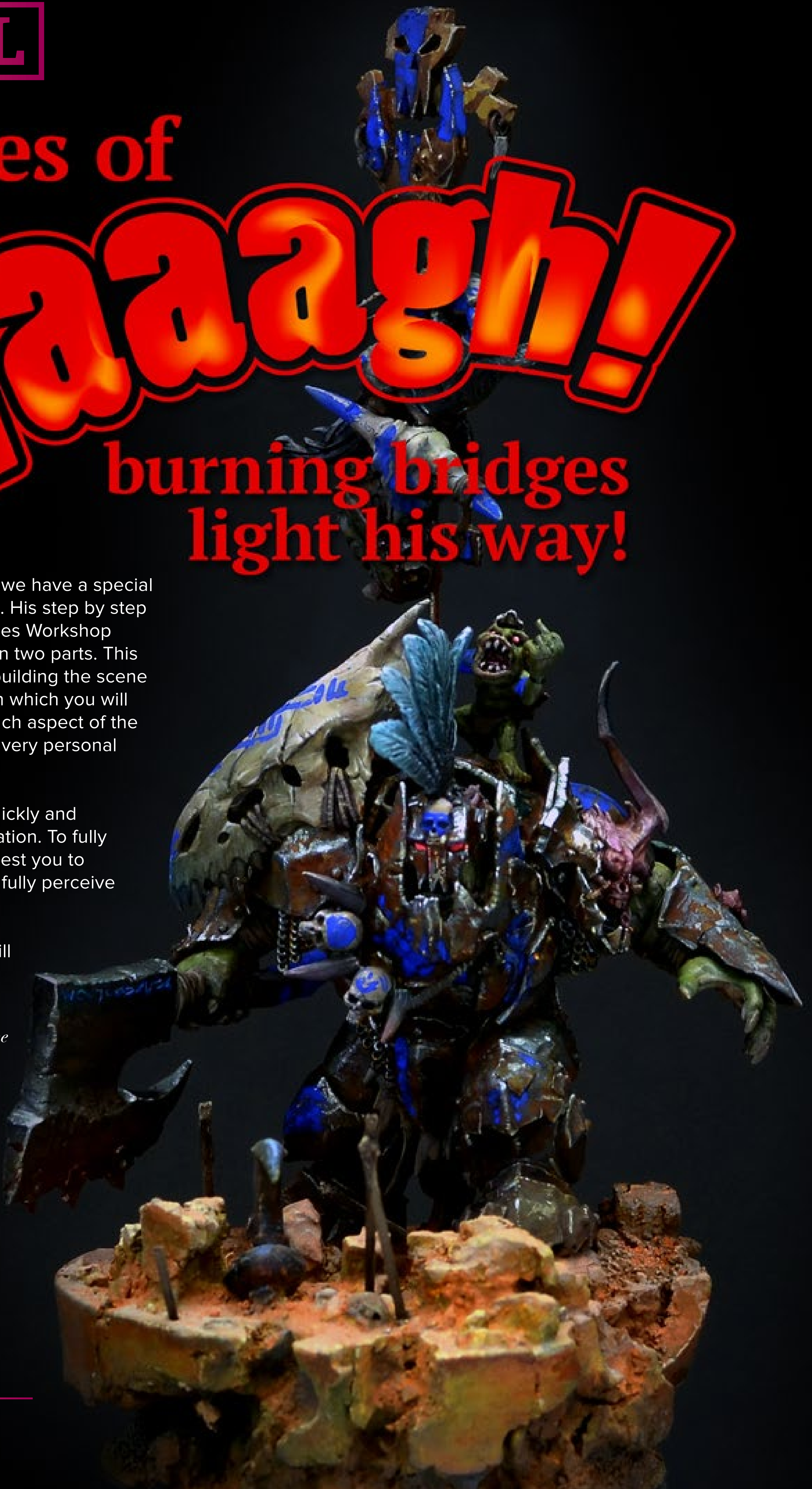
Oberschutze DAK



Gefreiter DAK

In times of Waaagh!

burning bridges light his way!



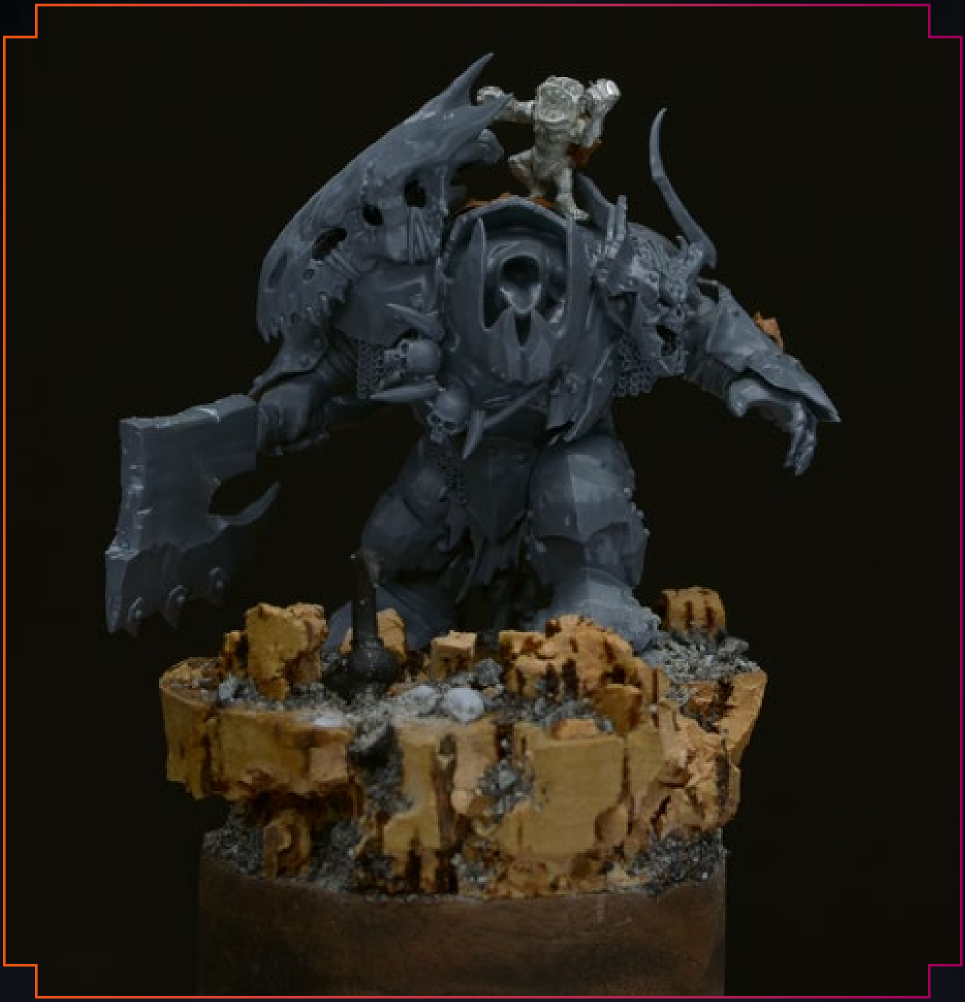
Hello, everyone. This month we have a special guest in FPM, Roman Lappat. His step by step article about the recent Games Workshop Orc warboss has been split in two parts. This first part is mostly all about building the scene and the model conversion, in which you will see how Roman imagines each aspect of the scene and model, giving it a very personal touch and a specific setting.

The first part is done very quickly and does not need much explanation. To fully appreciate it in depth, I suggest you to enter in a ‘creative mood’ to fully perceive Roman’s approach.

No more words from me; I will leave the stage to him and his ‘In Times of Waaagh!’

Introduction by Davide Rainone

by Roman Lappat



STEP ONE

In times of Waaagh...burning bridges light his way!

Orcs — I have always been in love with Orcs. Orcs are savage, brutal, but still so funny in their savagery.

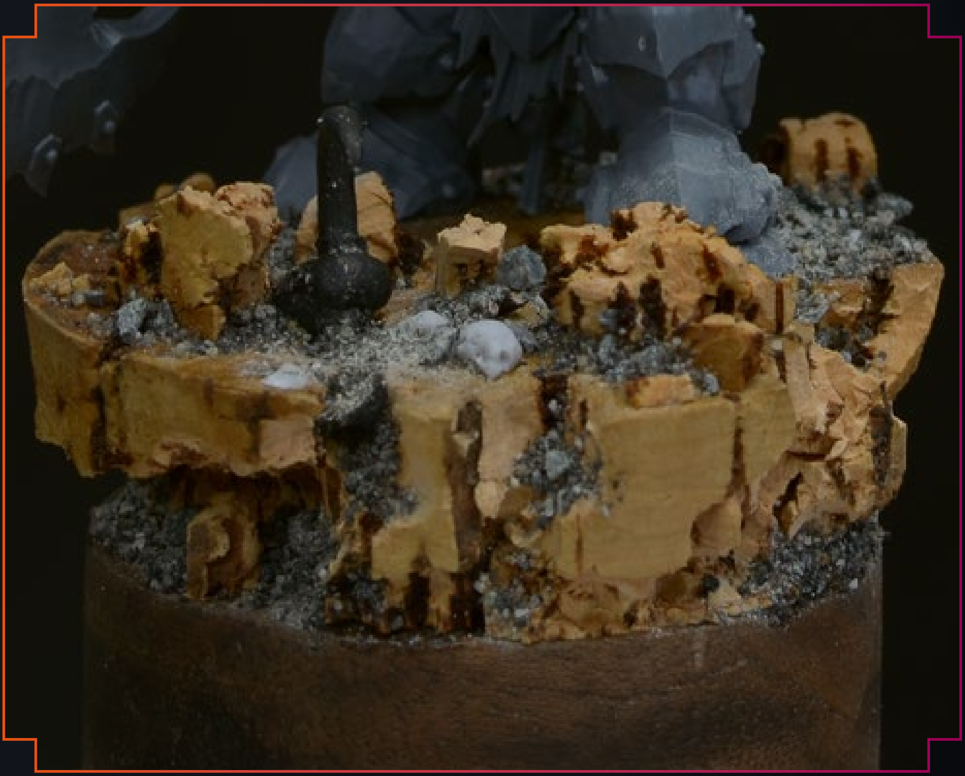
As soon as I saw the new GW Age of Sigmar's Orc boss, I knew I wanted to paint one up.

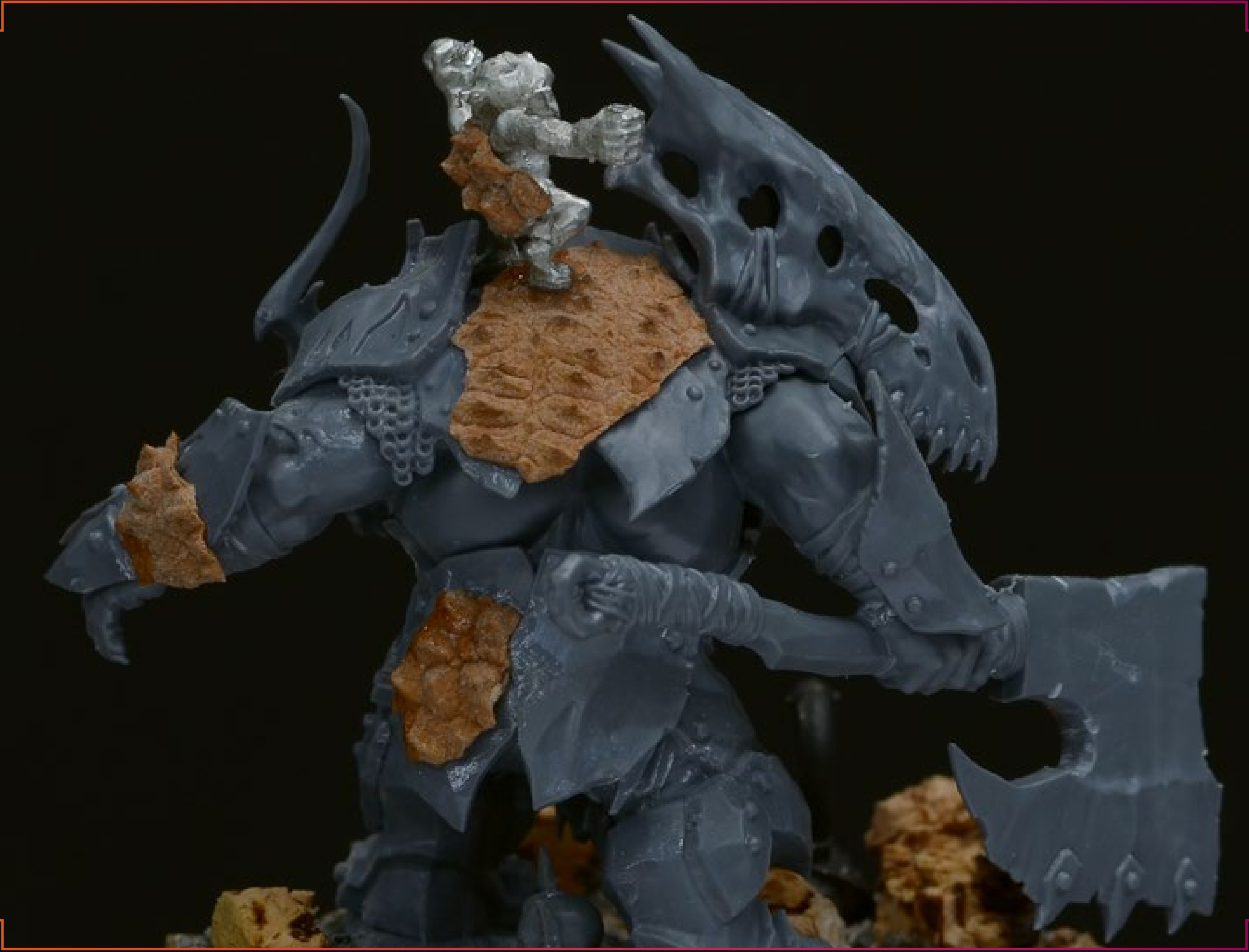
My version received some minor conversions and the result was unique, even though the changes were small. You're invited to follow me through the steps and thoughts I made to build and paint up this project.

As soon as I cut the model out from its sprue, I knew I wanted to add an additional small Goblin or even a Snotling. Browsing through my bitzbox, I found a little fella' that was perfect for what I had in mind. I placed the big boss on a base I built especially for it.

STEP TWO

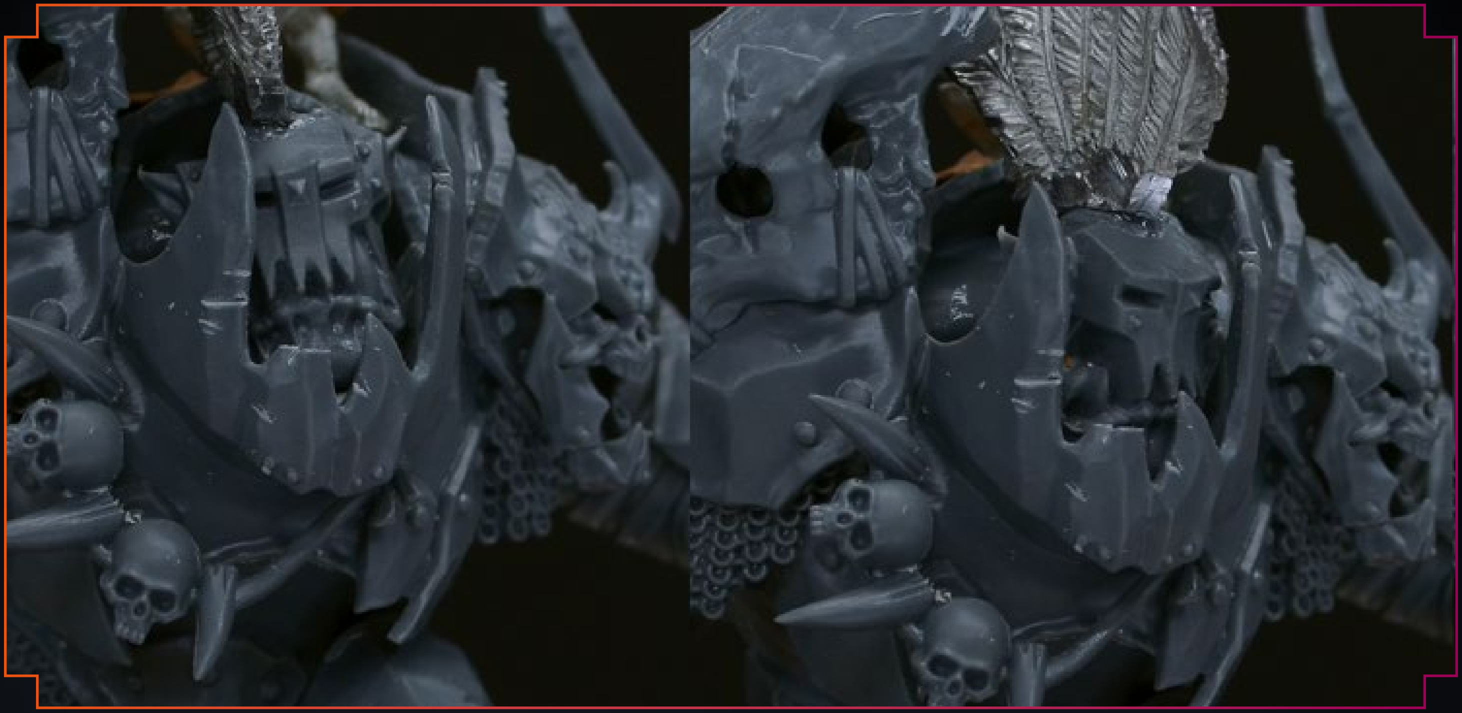
The base itself was built up from cork, but not flat pieces of cork. I used a big barrel cork here, as I enjoyed its original form and I destroyed it here and there to get the illusion of rocks. Also, some small details like skulls and a chaos warrior helmet were added to the ground.





STEP THREE

I did small conversions to my Orc boss and the first one was using parts of a lychee fruit to show that he killed several dragons. Dried lychee skin looks like dragon skin... true story! I attached them to the model with superglue. Even the small fella' and the head I planned to use in the beginning received some touches.

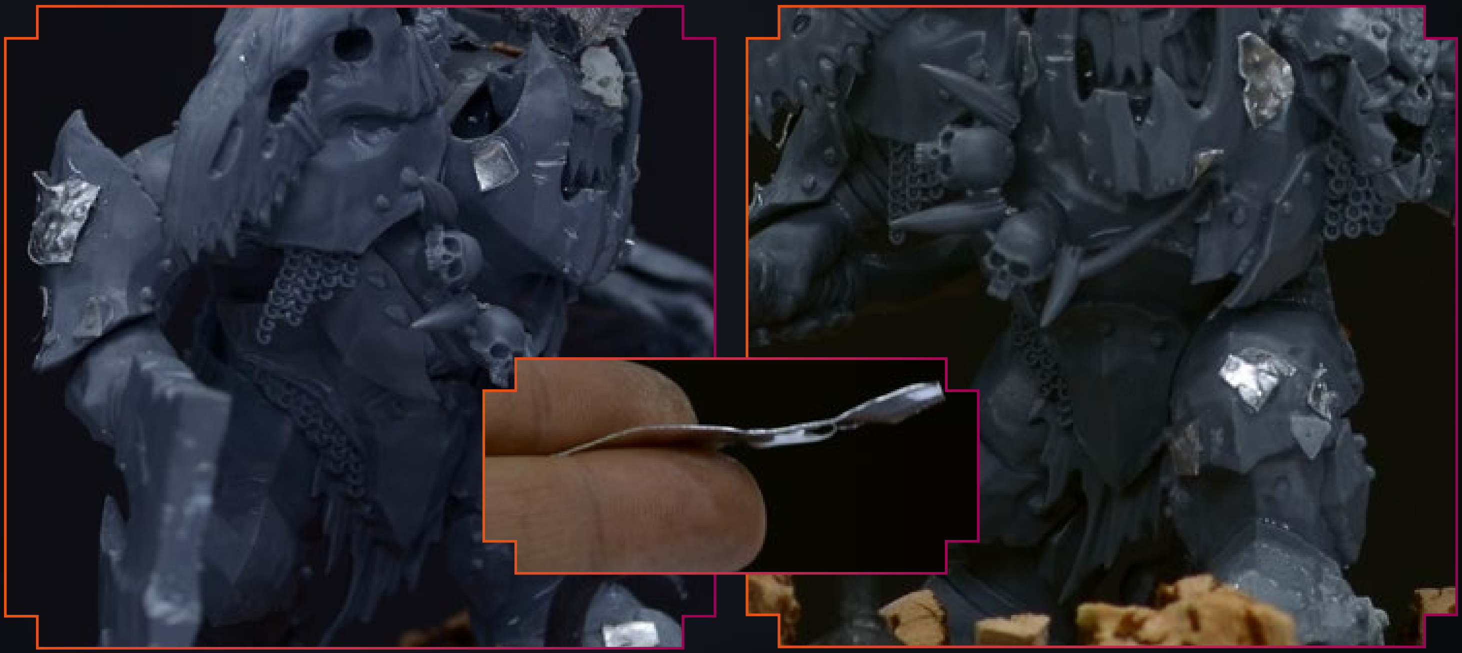


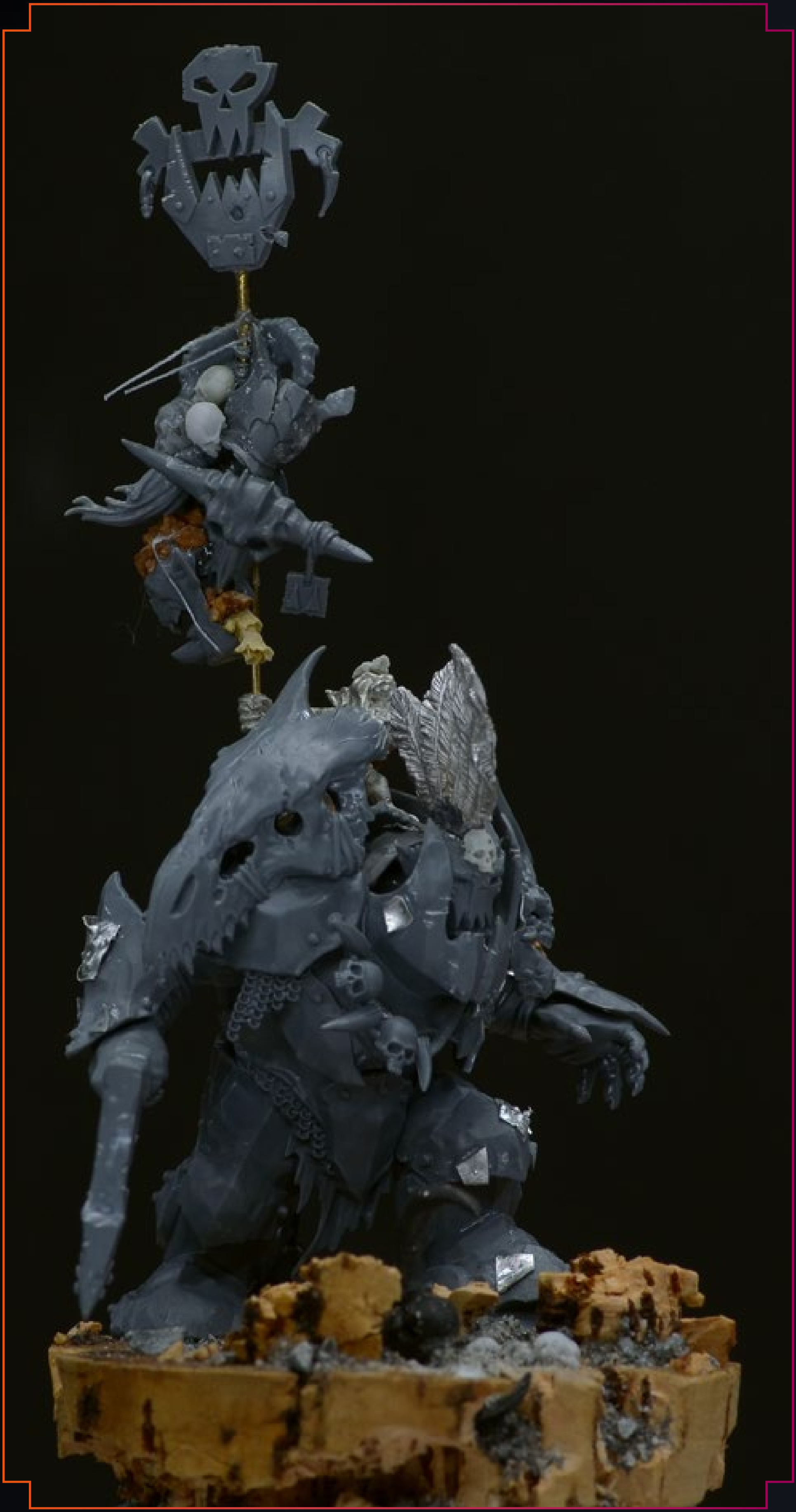
STEP FOUR

Later, I decided on a different idea for the main head, as I wanted to have my big boss more like a fighting machine, a tank that delivers pain by just looking at it. I went for a 40k full plate Orc head and made some tests on how to place it.

STEP FIVE

Then, I used thin pieces of aluminum foil to add additional armour repairs. You can add them with superglue and, to make them looking more interesting, I spent some time bending, pressing and pushing them in the right place on the model's armour.





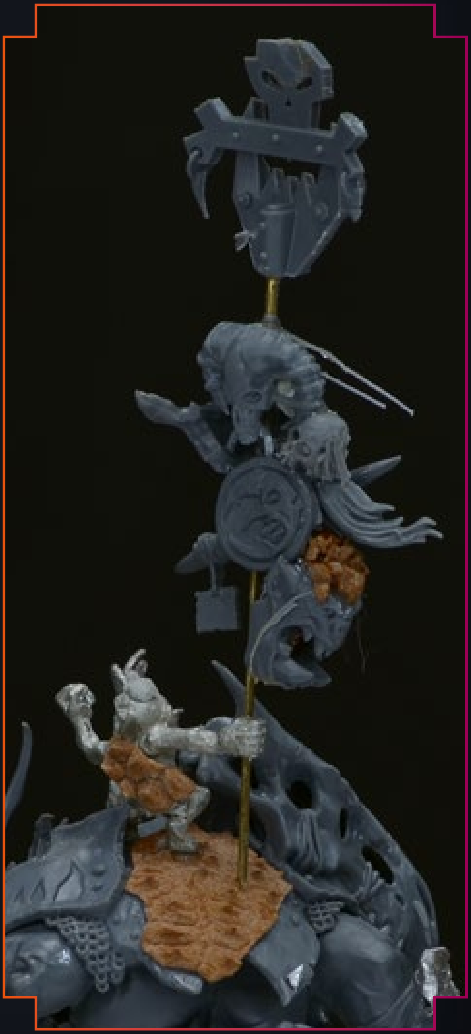
STEP SIX

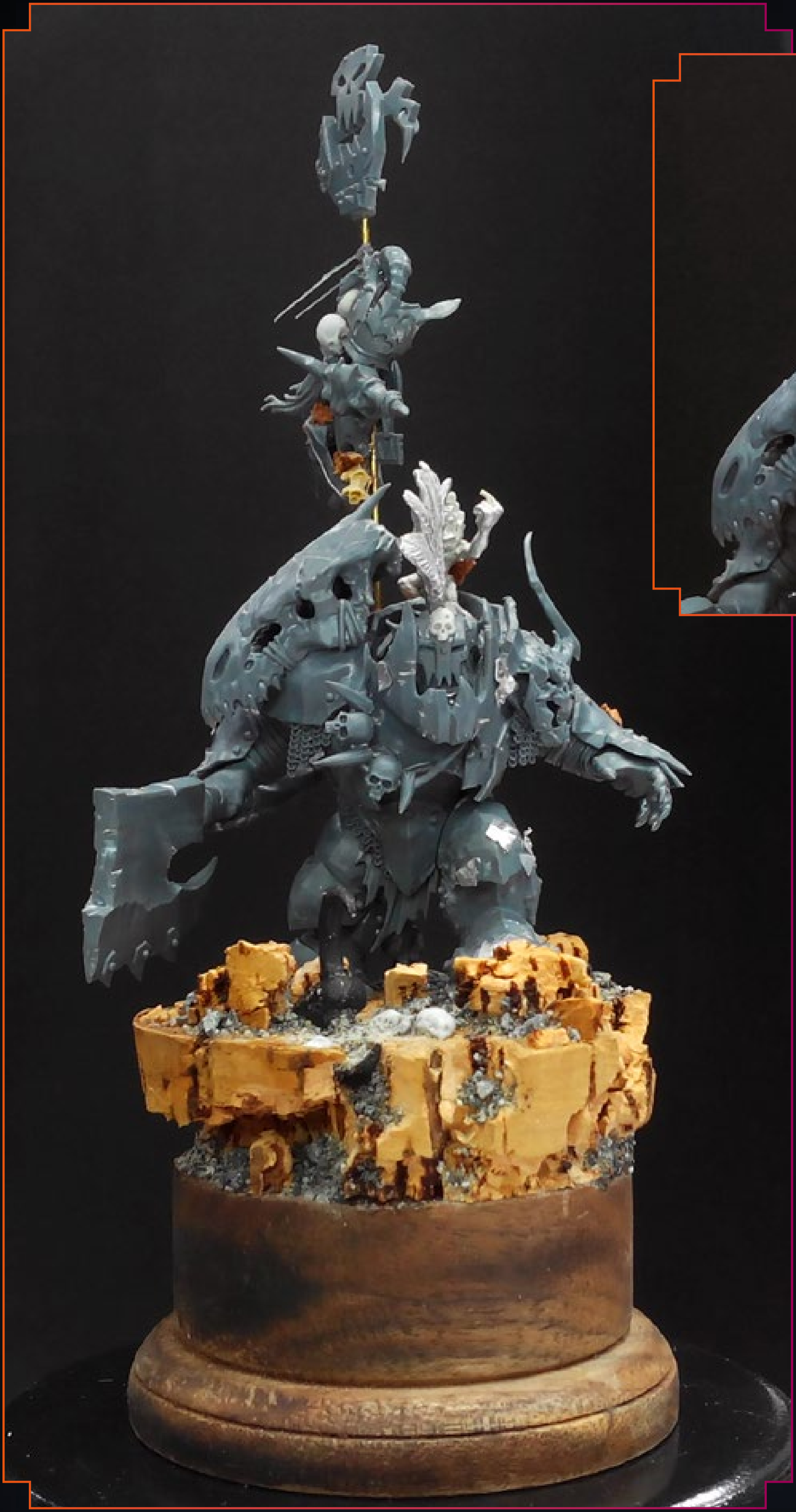
I used several bit parts, Orcish of course, that I found in my box to build up a battle standard.

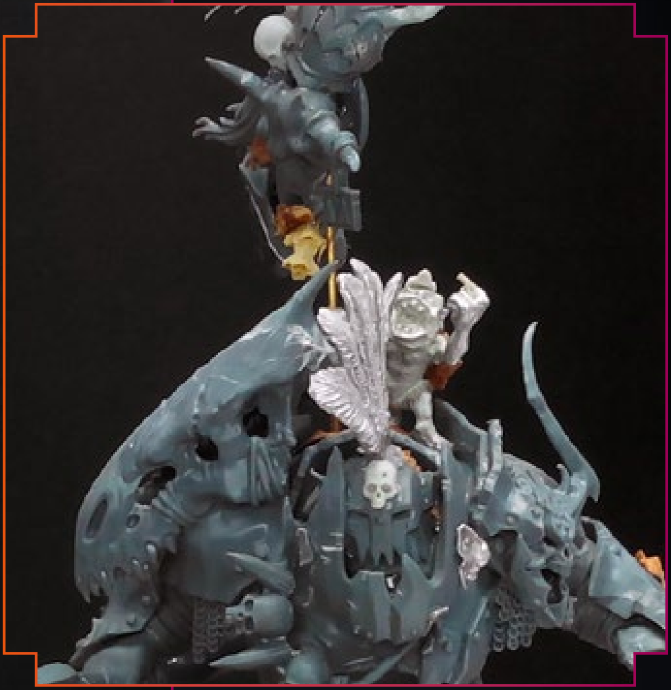
It was a standard of glory, with savage trophies of battles and long dead rivals.

The head I planned first for my boss was also part of it.

I also gave the standard to the small Snotling to attach it to the top of this fleshy, armoured Orc mountain. Also, a small icon of the Bad Moon Goblins was added in the back, to show that this boss even has control of these mad Goblins in his army. The banner tells a lot of stories, if you look close enough.



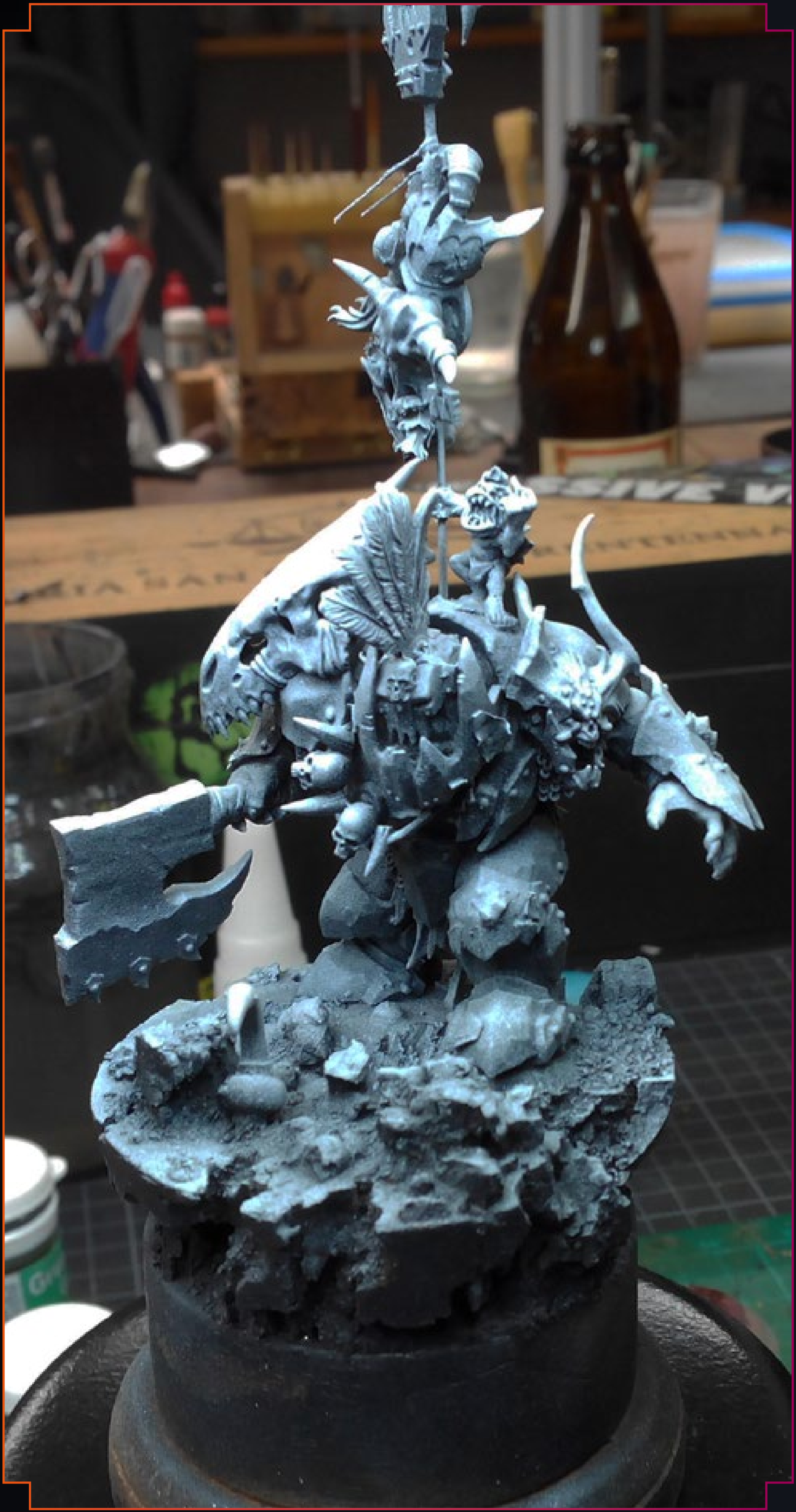




STEP SEVEN

To finalise the model and make it ready for priming, I used a blade in order to cut some damage here and there on some of the edges. This might be annoying, even more when it comes to painting, but in the end the small details are rewarding.

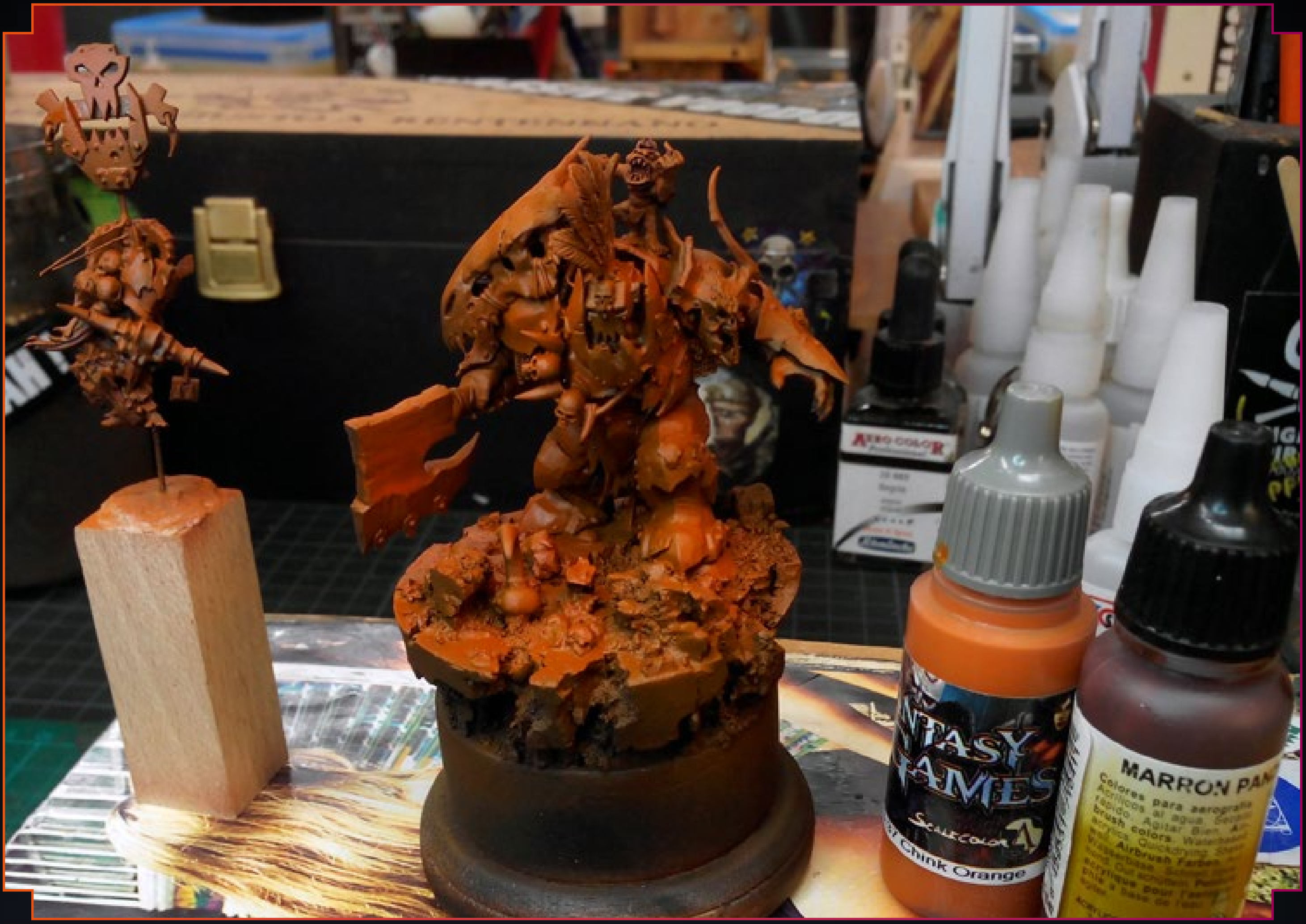
Lastly, I added a skull to the boss's face plate and also another one was attached to the Snotling's headgear.



STEP EIGHT

I was happy to prime that beast with black primer followed by white, using GW primer for this.

I really enjoy this step, as the primer brings all those different materials together.



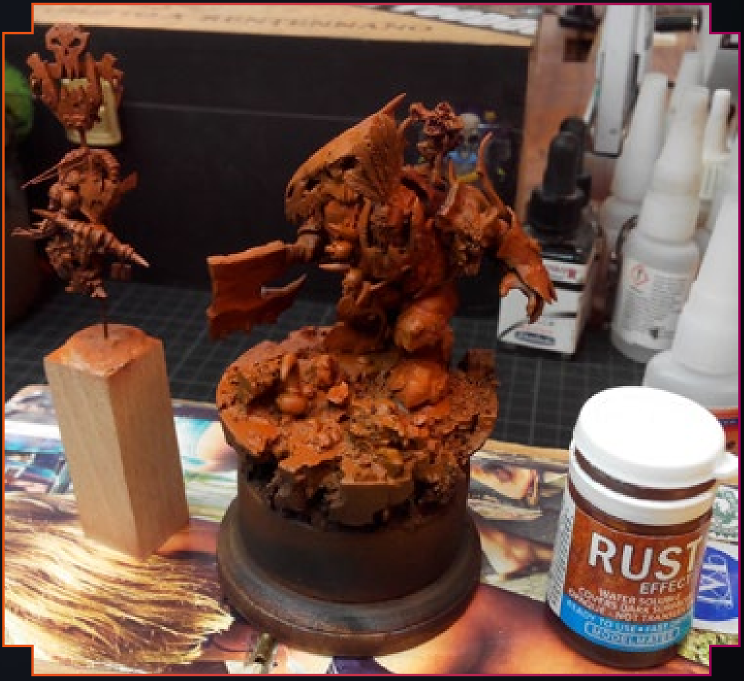
STEP NINE

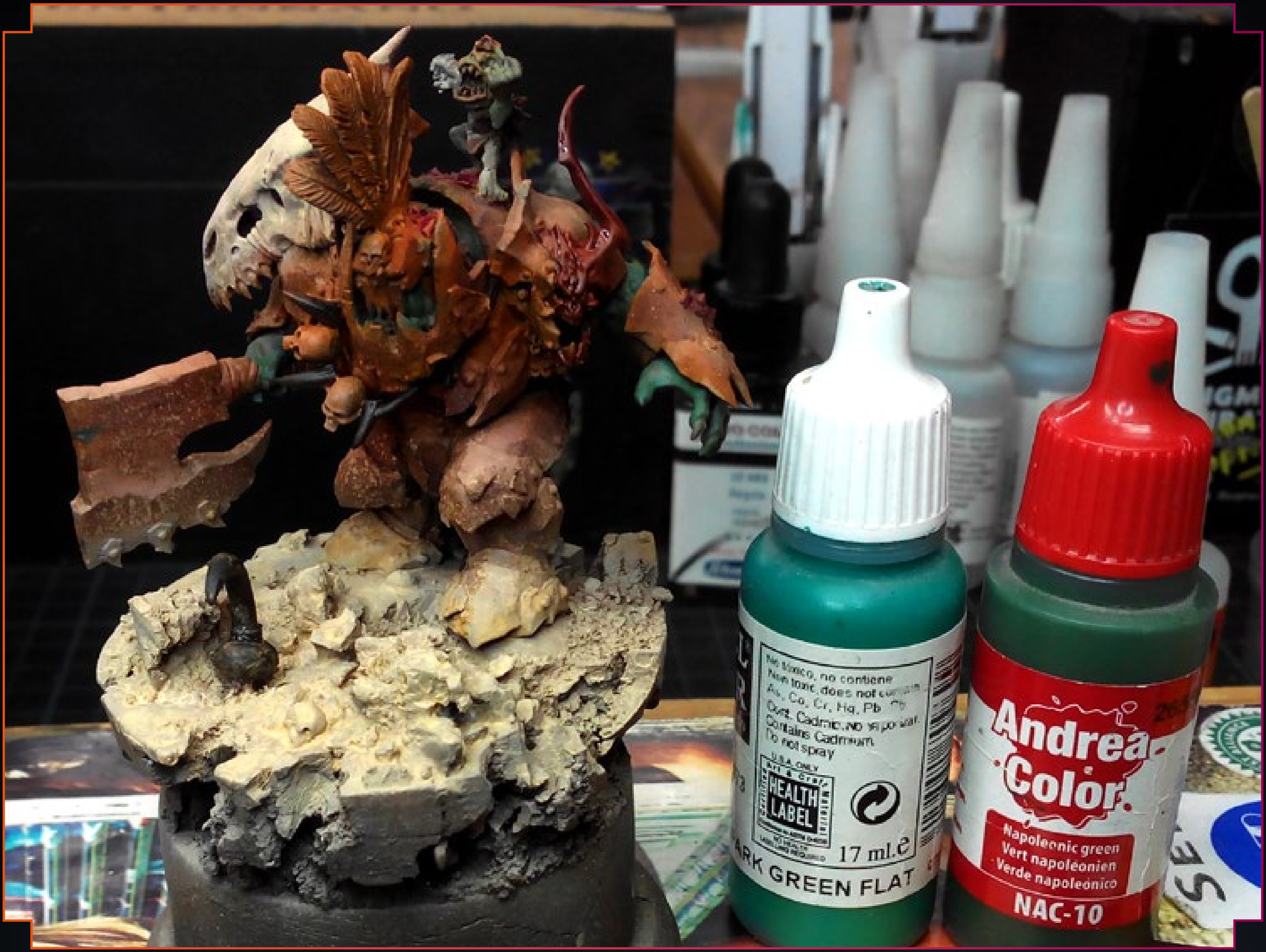
Starting the painting process on such a model is always fun, but I learned to not lose myself in details in the beginning. I rather check the whole picture and start sketching.

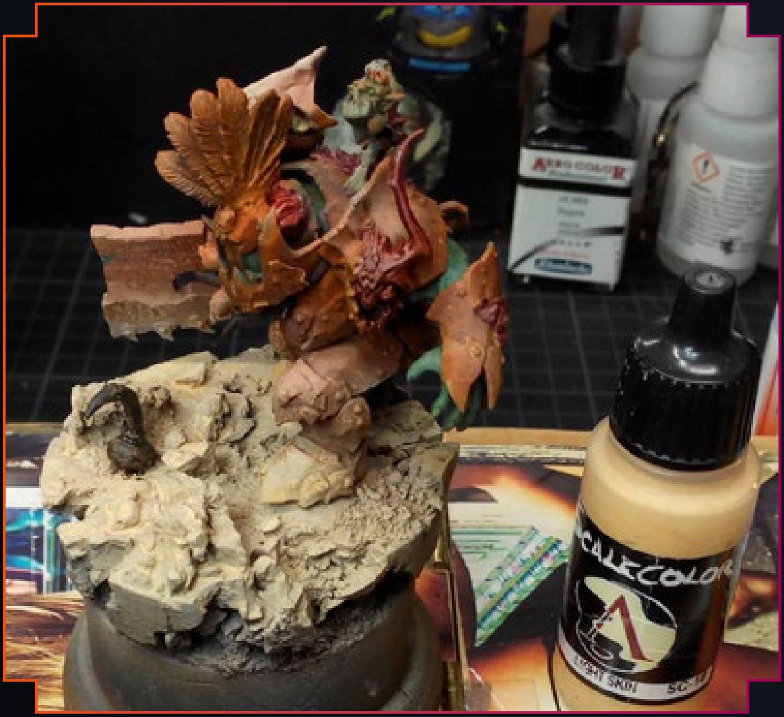
For example, I knew that I want to have a rusty Orcish armour; well, I needed to start with browns, so I applied several different brown tones via airbrush to the whole model using SC75 Chink Orange and the Vallejo Model Air Armor Brown. As you can see, I separated the banner from the main scene in order to handle it better.

On top of it, I used Model Mates' Rust Effect. Out of the bottle it achieves the best rust effect that I know. Many times better than all the painted rust I did so far by mixing it with several techniques.

Well, now it was time to separate different parts on the model.







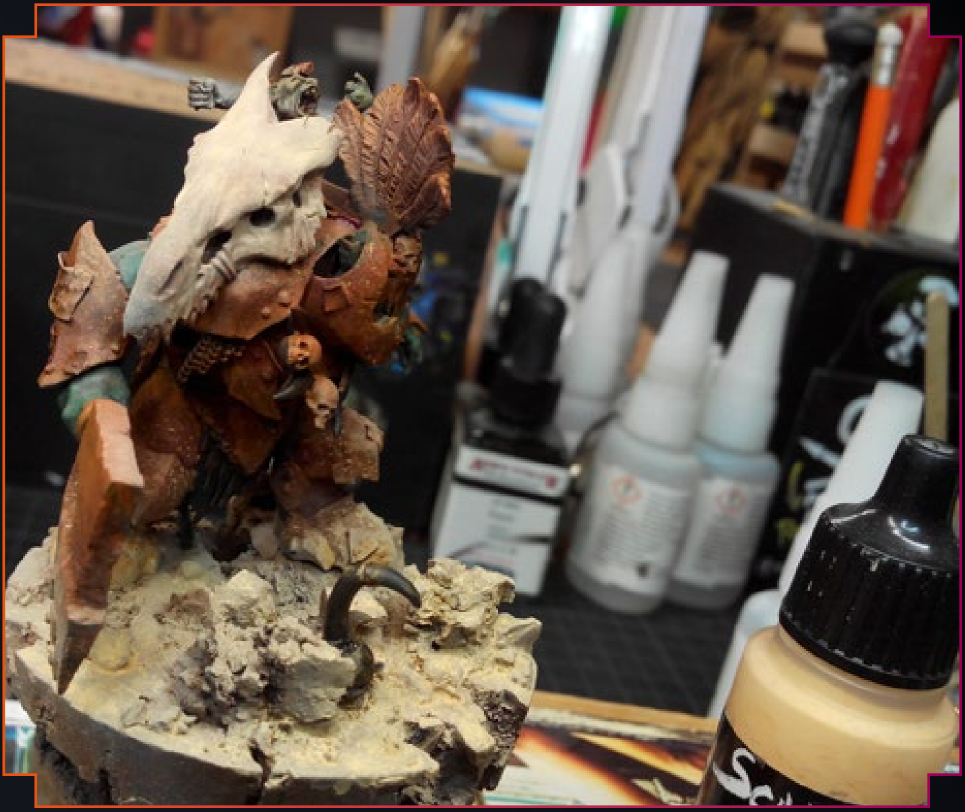
STEP TEN

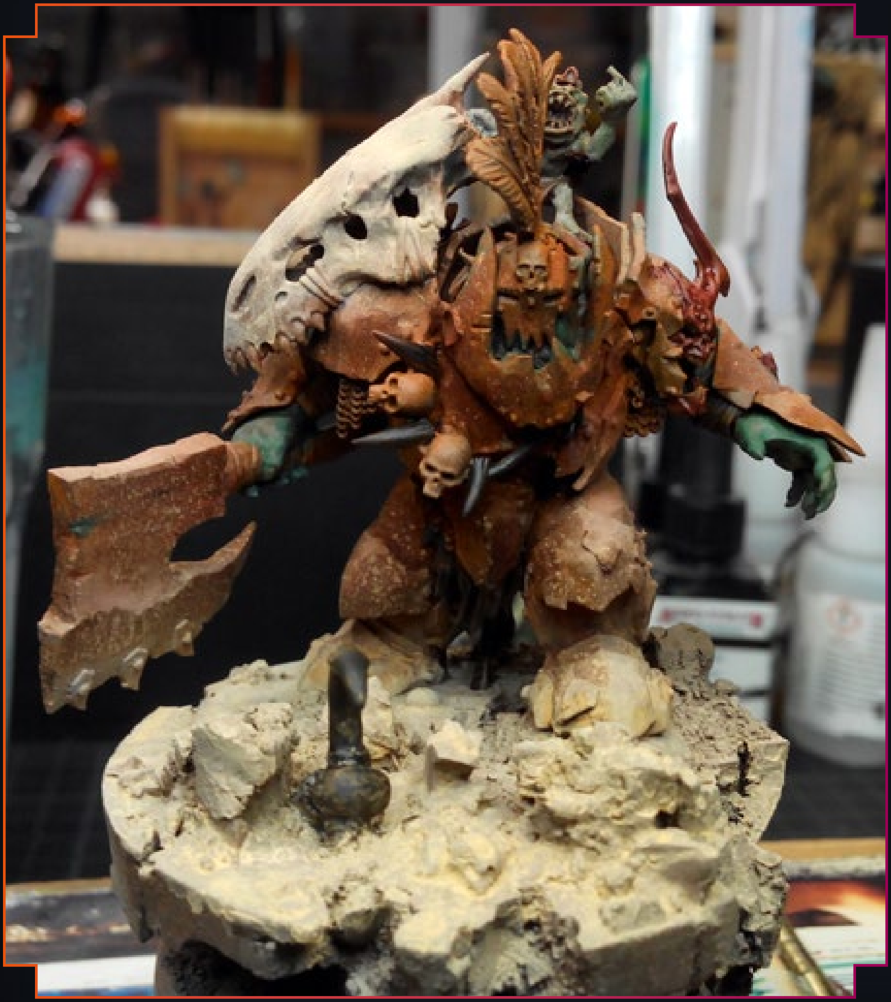
I went for the skintone base colour with greens (Vallejo Model Color Park Green Flat and Andrea Color Napoleonic Green) and for the base with a bleached sand tone, SC75 Light Skin. The whole picture of the scene starts to grow and becomes easier to read. Always remember that I am still sketching the idea of painting I had in my mind.

STEP ELEVEN

You might think that there is a lot of paint not in its right place; for example, the sand tone on the armour. I do not care about this at the moment. I can work on this later--right now, I just enjoy the effect.

After that, it is time for the big dragon skull (now we know why the lychee is there!). I painted it in a skintone base colour, again the SC75 Light Skin, very lightly making the black primer shine through and taking advantage from it. Why skintone for bones? We will find out later why.





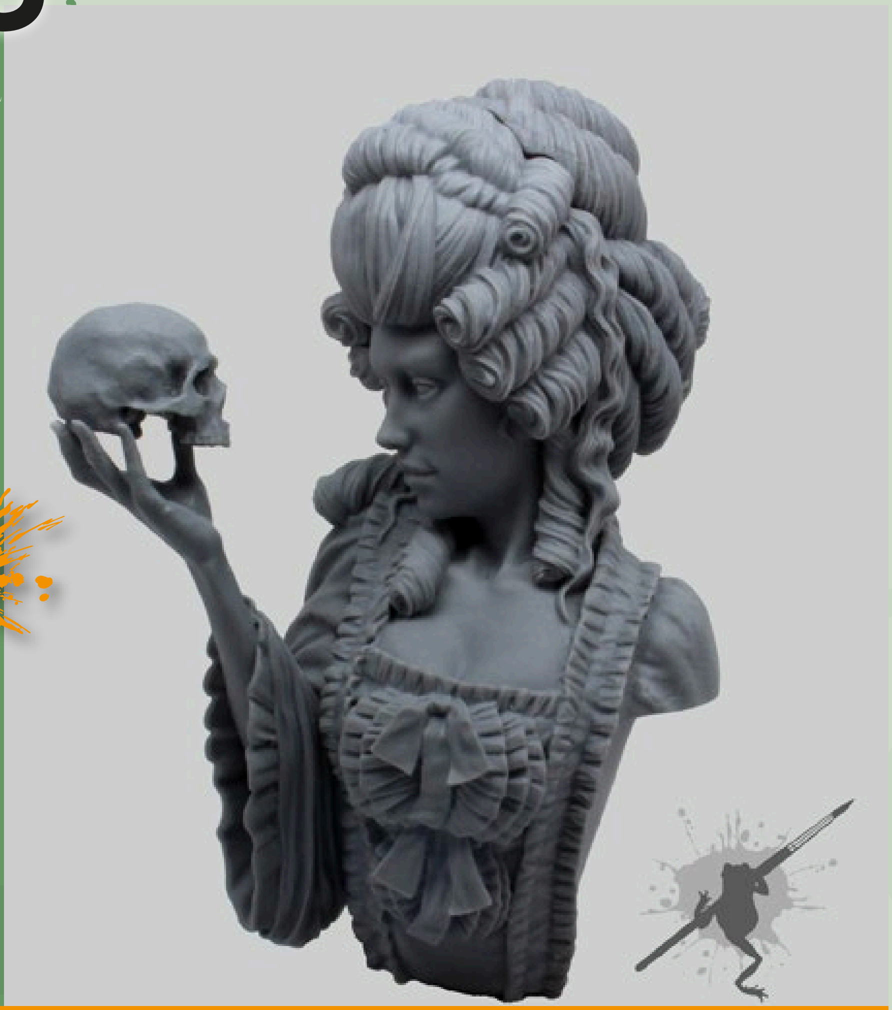
So far the sketch is done and we will dig deeper into the paintjob in the next issue of FPM. I will show you how you can build up your paintjob from such a rough sketch into a beautiful...well, Orcish beast.

Thank you, Roman, for this first part. I guess now that no-one can wait to read the next juicy part in the upcoming issue of Figure Painter Magazine! ☺

By Terry Cowell

Details

Price:	£40
Scale:	1/10th
Material:	Resin
Available from	Broken Toad



BrokenToad's Alas

BROKENTOAD

I started discussing this bust with Kris Toad (owner and founder of BrokenToad) when she was still a concept. When he showed me early pictures in April this year, I could see right away she was going to be exceptional. The process he goes through trying to make sure every detail is perfect from every angle is painstaking. Imagine an industrious little goblin working through the night burning down candle after candle and you get the idea. Kris takes the creative process seriously and I feel that with 'Alas' he has created a seminal piece that reflects the hard work invested.

The piece was 3D sculpted by Ali Jalali and casted by Kris as pressure cast in polyurethane resin. It's a 5 part kit with an alternate, see through, skull provided.

There is a fantastic review by Kevin Peart on planetfigure.com which takes a look at the fashion and the hairstyles of the mid 1700 time period she is set in; well worth a read with some inspirational photographs provided, too.

Rather than copy the content of Kevin's article, let's take a look at the inspiration as something else to consider when painting your version.

'Alas' is the first word taken from a quote made famous by William Shakespeare in his play 'Hamlet' in Act V, Scene I.

'Alas, poor Yorick! I knew him, Horatio: a fellow/ of infinite jest, of most excellent fancy.'

In the play, Hamlet makes this speech in the graveyard when he holds up the skull of Yorick (A jester in his father's court). While the first impression is that Hamlet may have gone mad, further reading reveals that the conversation he is having with the skull of Yorick is complex, deep and meaningful. He muses about the phenomenon of life and the inevitability of death as a natural cycle. He recalls memories of Yorick when he was full of life and vigour and compares them to the simple skull he holds before him. During his musing, he considers that death is a great equaliser and contemplates what it means to have one's existence washed away by time.

The obvious notable difference is that Hamlet was a man while BrokenToad has opted to present to us a female character. I like to think that there is no reason a female lead couldn't play Hamlet; it opens up different possibilities and adds different areas of interest for the painter. The clothes and hair are stylised and an opportunity too good to be overlooked.

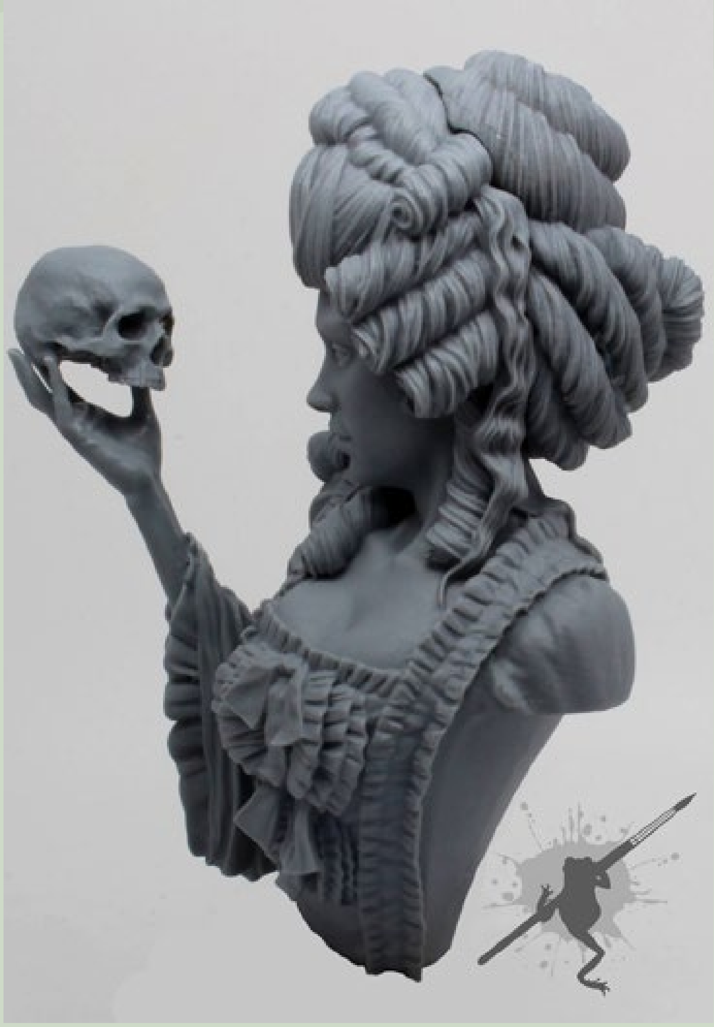
Yorick was, as earlier mentioned, a court jester and a previously released BrokenToad bust 'Skin Deep' could be considered by anyone wanting to depict a slightly earlier version of the man alongside Alas.

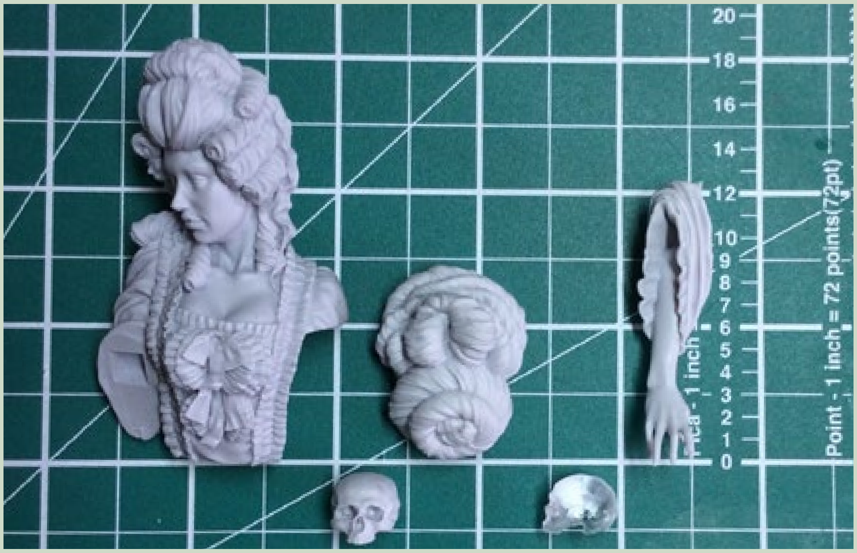
Anyone purchasing this kit will note that the box says 4 parts, whereas there are actually 5. The reason for this is that when Kris released early progress pictures there were a few people that asked why the skull was small. The reason for this is that Kris intended the skull to depict a stage skull and typically it would have been smaller than life-sized. Kris does listen to customer feedback, though, and evidently he takes it seriously! He decided that rescaling the skull would be easy enough and without passing the expense on to his customers, he provided another option.

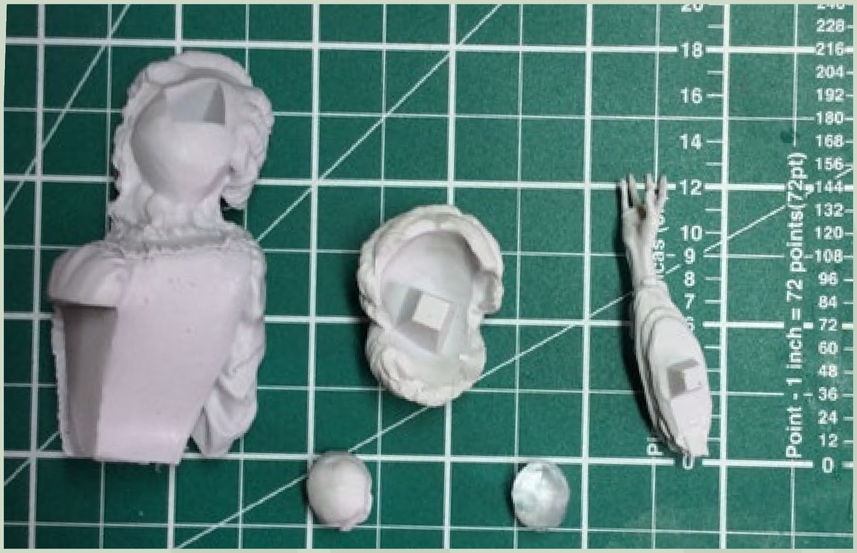
We now have a crystal stage skull cast in clear resin and a larger resin option.

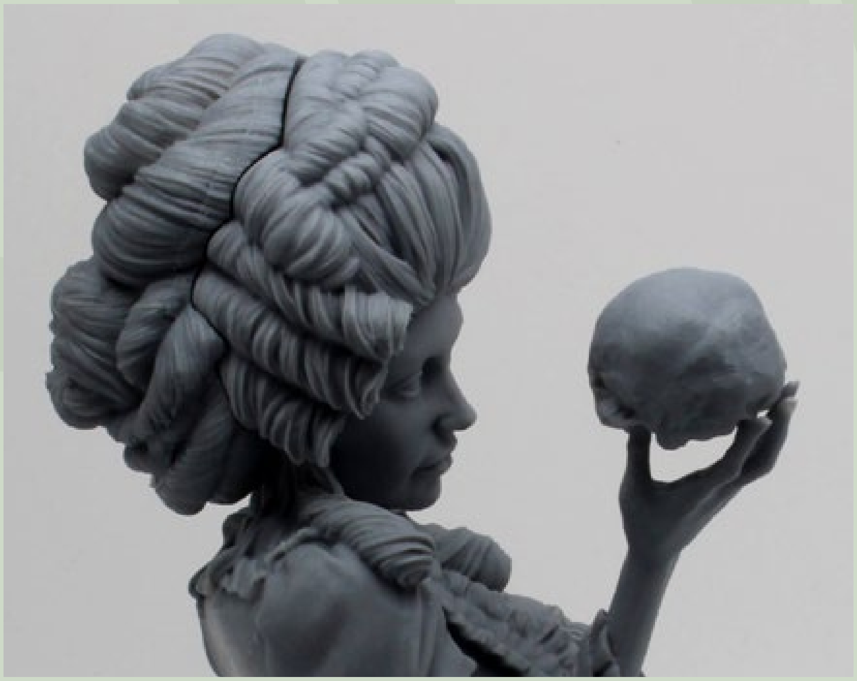
The other 3 parts are the head and torso, an arm and a partial headpiece. The hair for high society ladies in the eighteenth century was huge, bigger than 1970's

BT-MB005
"Alas"
High Detail model bust kit
Polyurethane Resin
4 separate parts
75mm tall approx
1/10
scale
Pica - 1 inch = 6 picas (6P)









hair and so this has been cleverly cast in two parts. The front of the hair is part of the head and torso, while an additional hair piece slots on to create the height and volume. The hair is also very detailed with beautiful ringlets and will be enjoyable to paint.

The face is beautiful. We all have an idea of what makes a perfect sculpt and one of the things I always look out for is nice wide open eyes. Nothing is more frustrating than a beautiful sculpt which forces you to create the impression of eyes due to them being obscured by the brow or low eyelids. Alas allows the artist the freedom to express beautiful eyes and will be an attribute when considering the overall colour scheme.

The low cut dress has lots of folds and ribbons and tassels with a nice interplay of textures. The sleeve is loose fitting with many folds and the lower arm slots into the upper arm with a simple square tab. The extended arm and hand are very delicate and effeminate; her long slender fingers extend beautifully to support the skull.

The quality of this cast is very good. There are no visible defects and a tiny bit of flash under the hair which will likely come away during cleaning prep without the need for removal. The hair pieces join can't be seen from the front, but if you are painting this to a display standard you should consider filling the joins with some Milliput or greenstuff.

BrokenToad has really hit the sweet spot with this bust. As previous customers will already be aware, they like to release alternative subjects and have done this perfectly with Alas. I haven't seen anything else like her to date.

The Disney movie 'The Lion King' was based on Hamlet albeit with a much happier ending--this bust deserves to be at least as popular!

If you want to purchase this bust or keep up to date with what is available at BrokenToad, head over to the web store or track them on facebook.

Hi-Line HP-BH

Price:	£259
Features:	MAC Valve
	0.2mm Nozzle

Available from

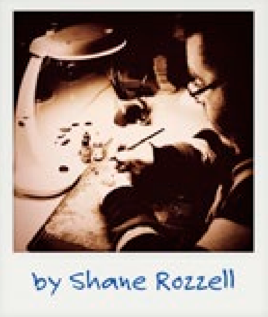
The Airbrush Company

Arism VIZ

Price:	£180
Features:	Smart Stop
	Universal DC Motor

Available from

The Airbrush Company



by Shane Rozzell

Sparmax's Arism VIZ & Iwata Hi-Line

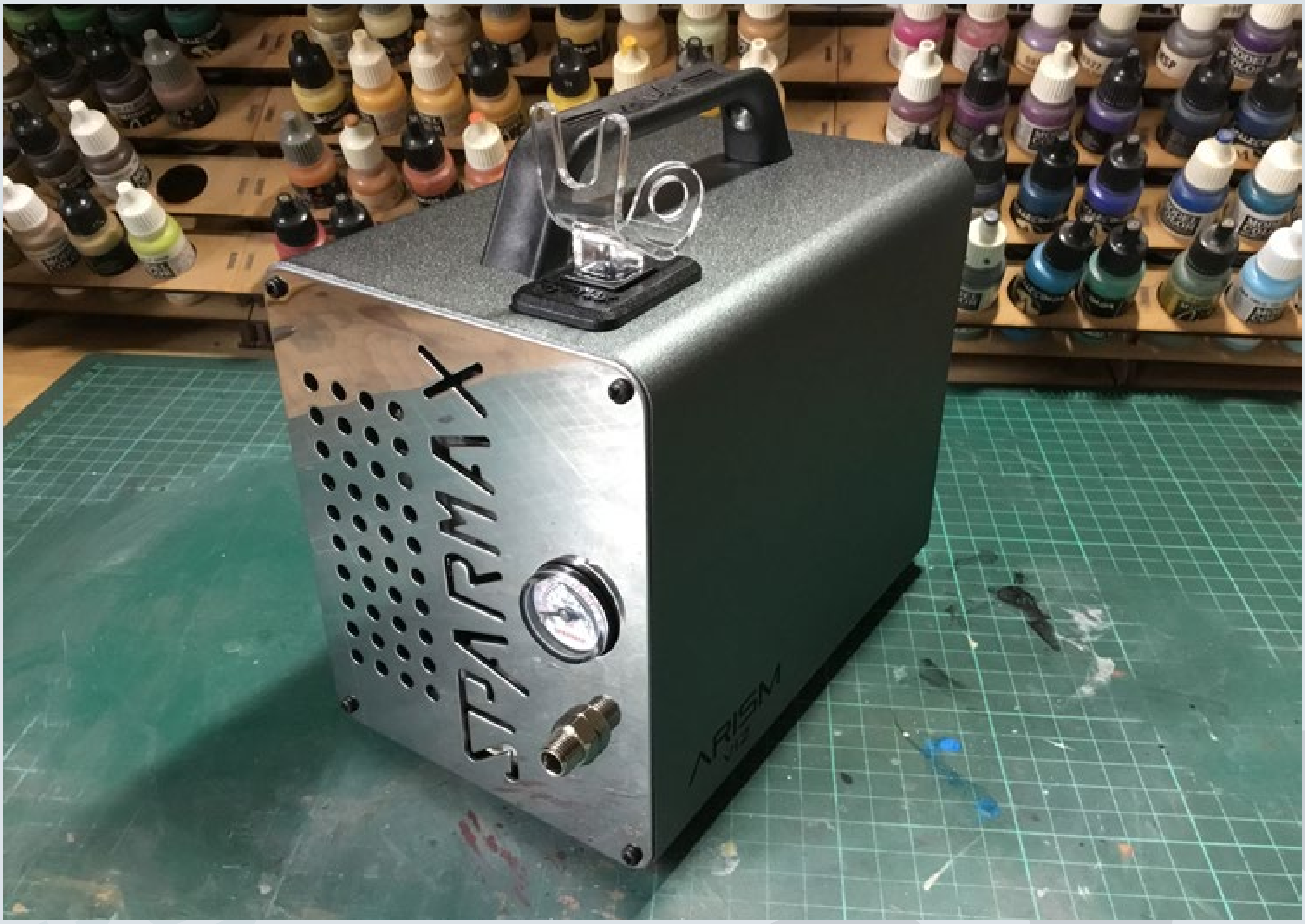
SPARMAX®

iwata
by ANEST IWATA

A few weeks ago, The Airbrush Company asked if FPM would review a new compressor that they are stocking. I was told it was small, compact and portable, so with the Pepa Saavedra's SeminART workshop coming up in a few weeks' time and my home compressor being far too big to travel with, I thought this compressor would be ideal.

The day it arrived I gave it a short run out to test everything was working OK, but I figured it needed a proper run out before SeminART, so decided to take it down to Cardiff for a weekend of painting and gaming and give it a proper test. Also from The Airbrush Company and along for the ride is a new [for me] airbrush to test; the Iwata Hi-Line HP-BH with a 0.2mm needle and nozzle and a crown cap that I bought separately.

The compressor is the Arism VIZ by Sparmax, a Taiwanese company founded back in 1978 who were



one of the first companies to design and manufacture oil-less mini air compressors, so the Arism VIZ has a very good pedigree. This compressor weighs in at a meagre 2.5kgs and measures just 20cm long, 18cm high and 12cm wide. It has a very useful carry handle on the top. It also features Sparmax's new 'Smart Stop' technology which stops the compressor when the airbrush is placed into the holder on the top of the unit. This feature saves a lot of energy. The compressor single pistol motor runs at 100 to 240 volts (DC), so it can be used anywhere. The Arism VIZ can also be run on batteries, but I don't have any of these for this test.

It also comes with a couple of other accessories. The first is a 2m braided hose and the second is Sparmax's very popular Silver

Bullet Plus, a mini moisture trap with a built in bleed valve giving those airbrushes without a MAC that same amount of air flow control right on the brush, so there is no need to keep stooping down to alter the air regulator on your compressor.

The airbrush, an Iwata Hi-Line HP-BH as mentioned above, is a pretty high spec affair, but one entirely suited to miniature painting. The Hi-Line is a gravity fed airbrush with a small, but useful medium cup that doesn't get in the way of the painter's line of vision, so it's easier to aim the airbrush and it holds 1.8ml of paint, which is more than enough for miniature painting.

iwata HP-BH JAPAN

The 0.2mm needle and nozzle makes it easier to get right into those very tight spaces like eye sockets. The airbrush also has an open handle, so you can manually pull the needle all the way back when cleaning the airbrush and it has a Micro Air Control (MAC) valve that enables you to make the tiniest of tweaks to the air flow without having to alter it on your compressor (The Silver Bullet Plus does the same thing). This means that with a twist of the MAC, you switch between a very low pressure for stippling to a full atomisation very easily.

As an accessory, I purchased a crown cap for the airbrush. This allows me to use a slightly higher air flow for smoothness, but allows me to get the brush very close to the model's surface for a really thin (around 1mm) spray cone.

When we finally got settled down to do some painting using the kit, I was immediately impressed at how quiet the compressor was. There was some vibration from the compressor, but a lot less than I was expecting. I remember my first compressor when I just started airbrushing and that thing used to take a walk around the floor if it wasn't held down. The Arism VIZ just chugged away to itself, hardly noticeable. The 'Smart Stop' feature is great. It's basically an airbrush holder that is situated on top of the compressor over a switch. When you put your airbrush in the holder it weighs down on the switch to cut off the compressor, saving power. The compressor is preset at about 20 psi, so with the MAC valve and Silver Bullet full open it is more than enough for high atomisation of the paint. This is ideal when priming a miniature.

The Silver Bullet Plus also works well and provided a moisture free painting session; thanks to that, no splatter! You can also use the bleed valve to regulate the airflow of the compressor, so for those brushes without an MAC valve or equivalent I can see this being a god send. Simply turn the bleed valve to the left to lower the air pressure so you can get a much finer line, or make the airbrush splutter to get an un-even coverage which is great for natural skin colourations on monsters and the like. The pressure gauge on the front of the Arism VIZ gives you a real time reading of the current air pressure being delivered to the airbrush.

It is recommended that you don't run the compressor continuously for longer than 40 minutes; turn it off and allow it to cool for 15 minutes before turning it back on and using it again. I think in our hobby we'd be hard pressed to use any compressor for more than a few minutes continuously, simply because we need to mix paint and load it into the airbrush constantly. We used this compressor all afternoon and I think the longest it was continually on for was about 3 or 4 minutes and it didn't drop a beat.

Moving onto how the airbrush worked…this I was most impressed with. At home I have several different airbrushes, one of which is an Iwata clone, so I was really interested to see why a true Iwata sells for £200 plus while the clone sells for about 10% of this cost. It didn't take me long to find out. My cheap Iwata clone airbrush works really well and it was my workhorse airbrush for many years, but if I ever wanted to do some low pressure close up work it would start to splutter at about 10psi, so I would always have to switch to my Badger Sotar. This would allow me to get the flow down to around 7psi while still painting a steady, smooth flow. The Hi-Line was still producing a smooth paint cone at 3psi; with the crown cap fitted I could almost touch the tip of the airbrush to the models surface, getting a cone less than 1mm across. I was amazed at

IWATA HP-BH
Hi-Line
iwata
by ANEST IWATA
Professional Airbrushes and Accessories

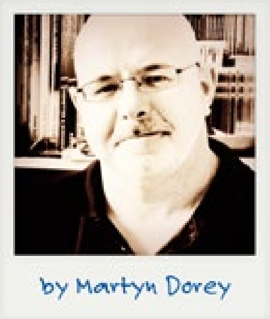
TARMAX
ARISM
VIZ

its accuracy — in fact totally blown away. So much so, that now I'm a complete Iwata fanboy and I gave my cheap clone away.

Conclusion

I have to say I am very pleased with both the compressor and the airbrush, but as you can see it's not a cheap set to buy. I will only say this--before I got my big compressor, I went through 3 of the cheap oil-less compressors you can find on eBay. One of them only lasted just over a week and they were around £60 pounds each, so the three of them add up to the same as the Arism VIZ. I have also had a lot cheaper airbrushes too, but none have ever worked as smoothly as the Hi-Line. Some of you will say, 'But I'm a beginner, it's not worth spending that much on an airbrush.' and in part you are right. When you start out airbrushing, some of the properties of this brush would not be used, but how will you ever grow into them as you gain experience and ability if the airbrush you use doesn't have them?

The kit I took to Cardiff and will be taking to SeminART is by far the best I have ever used and I would readily recommend anyone to these products. They are well made, so will last and are very versatile; the compressor works just as well at home and gives you the options to take it on the road and the airbrush will suit any painter at any level.

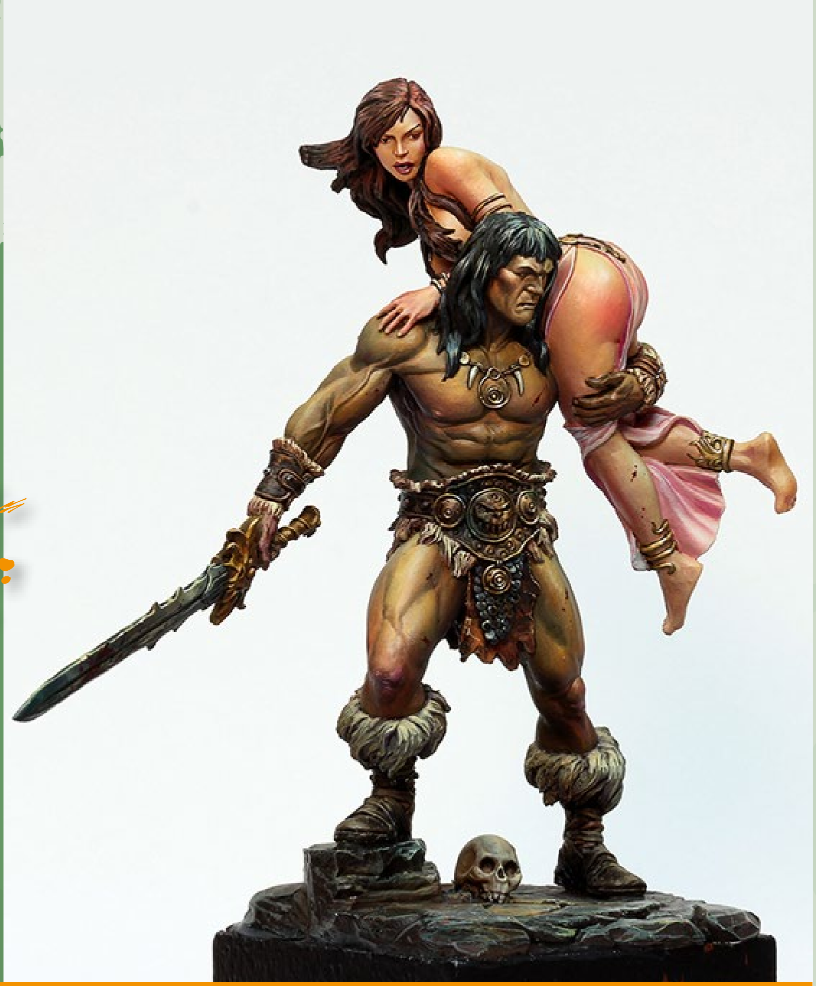

by Martyn Dorey

Details

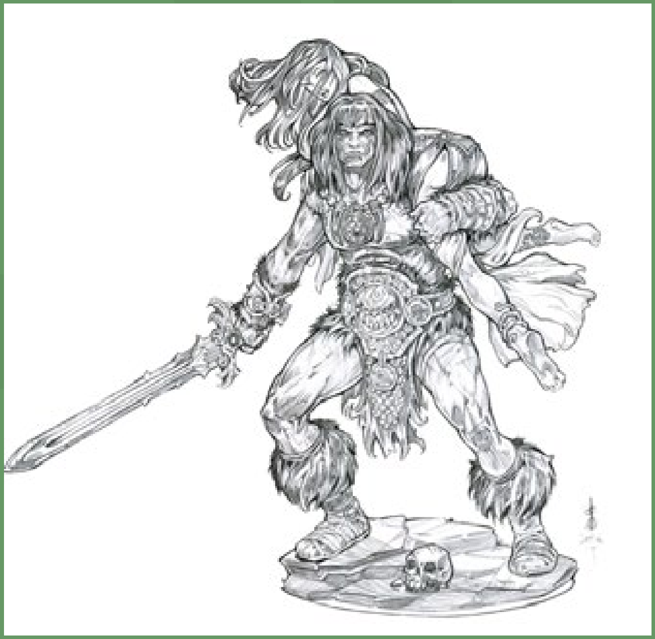
Price:	£45
Size:	75mm
Material:	Resin

Available from

Black Sun Miniatures



Black Sun Miniatures' Barbarian and the Lost Princess



Barbarian and the Lost Princess kit is described by some as a Conan style barbarian miniature, but then isn't every barbarian based off the Conan movies?

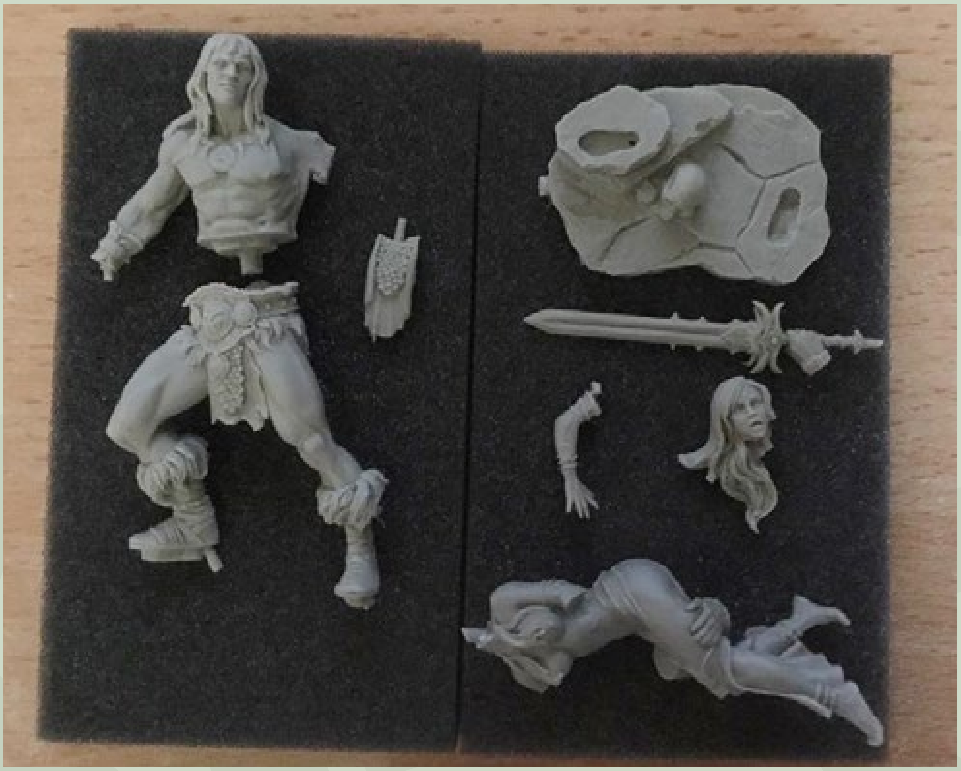
A recent newcomer to the world of miniatures, this is the second figure released by Black Sun. The first was The Old Barbarian. This model depicts the Barbarian with a scantily clad Princess being carried in the classic pose over his shoulder. I say classic because it has been done with Vikings as well as Greek and early Roman male figures. Doesn't make it a bad thing though, does it?

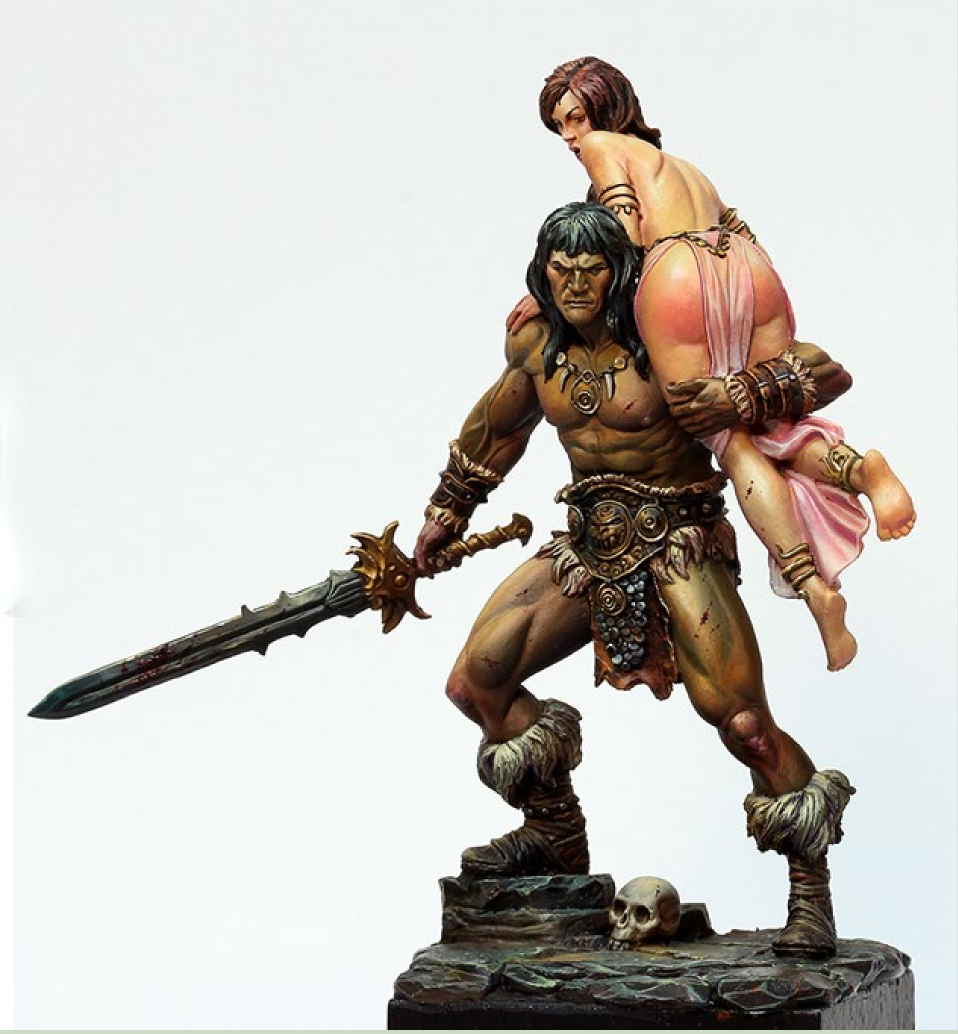
This particular barbarian was sculpted by Joaquin Palacios based on a concept painted by Roberto Cirillo, and the beautiful box art you can see here is the work of the very talented Sergio Calvo Rubio.

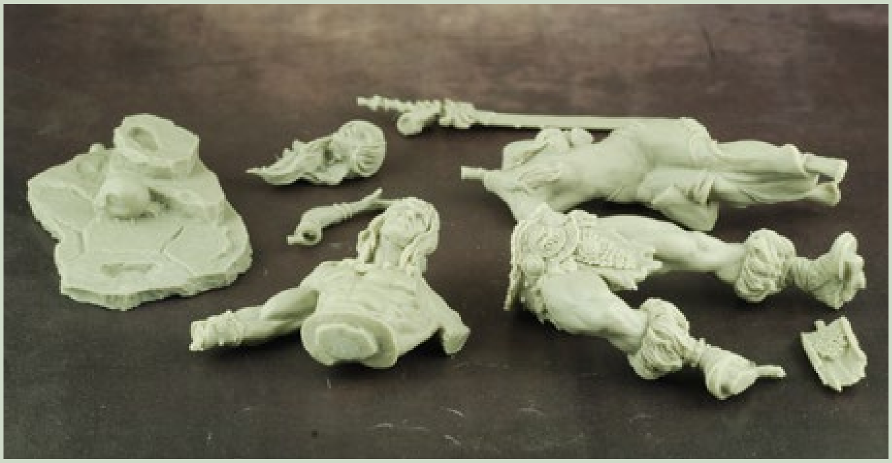
BLACK SUN MINIATURES

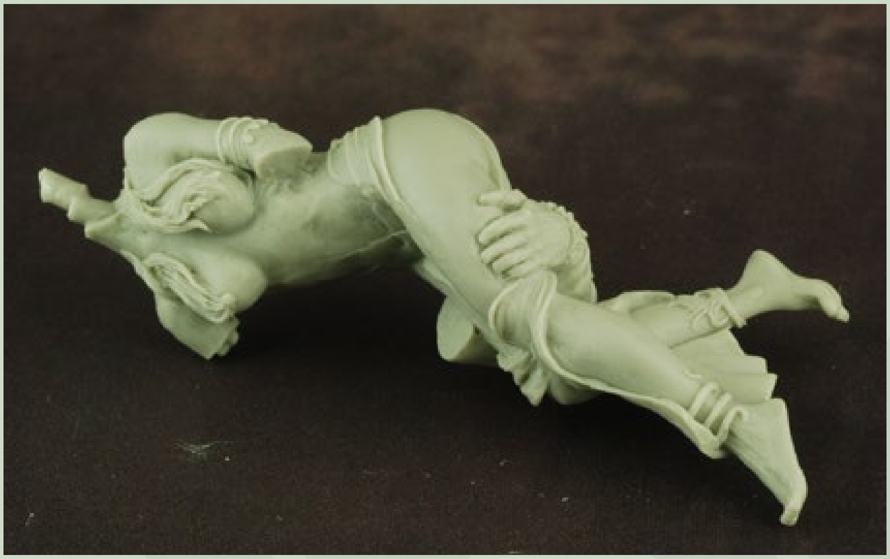
The packaging is plain and simple. No box art, just a sticker on one end to tell you what it is, who the sculptor was and the scale plus the company name. Inside, the miniature and its parts are well protected sandwiched between layers of foam and the smaller parts inside a zip seal bag so they don't get lost. The company's website has more than enough coloured images to make up for the lack of box art on the packaging, although this could be a problem for a retailer should the company make the figure available to traders/retailers.

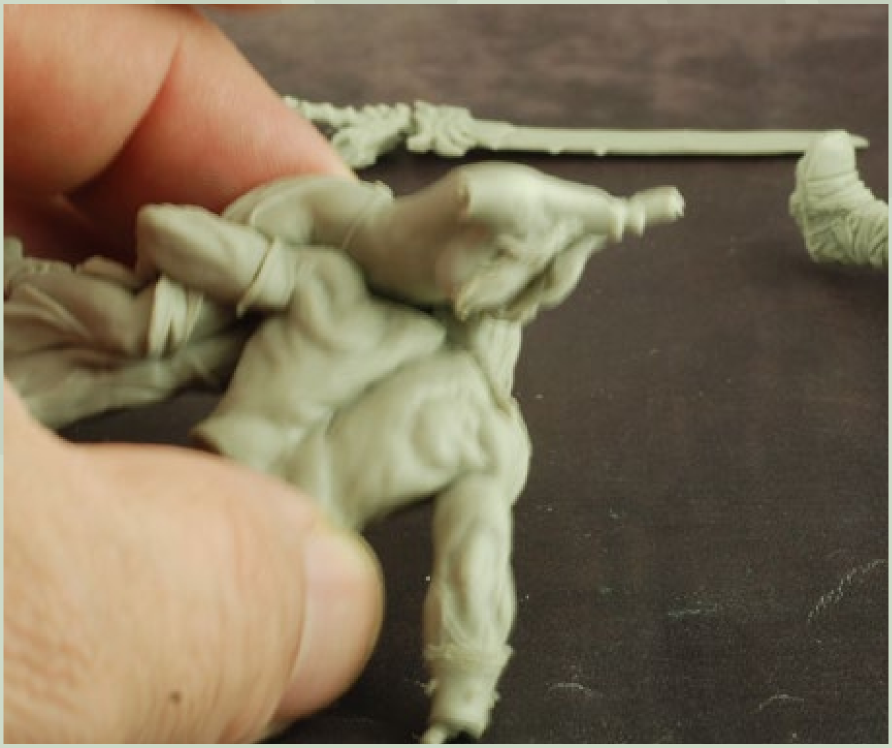
The kit comes in eight parts, these being the Barbarian's upper torso with head attached, lower torso, back section of the loin cloth, sword with hand, body of the Princess with Barbarian's hand sculpted/moulded on, her right arm and head. There is also a small base section as well that has a step and the obligatory skull.











The parts are well cast with minimal mould lines. One of these is up the inside leg and stomach of the Princess, but hardly a worry as it is easily scraped away if you want to remove it. You can also just leave it, as when she is put over his shoulder it is no longer visible. There is also some heavy flash and mould slip on the right arm of the Princess that will require some careful attention by way of scraping away the excess resin and a little bit of putty work to repair it, providing I don't amputate a couple of her fingers whilst removing the webs in between them...

The Princess is posed turning to look over the Barbarian's shoulder as if to try and see why he has stopped and/or what he is looking at. It sets a good scenario rather than just another male running off with a female type pose.

Mould lines apart, I really like this kit (hence why I bought it). However, there are a few points that are niggling at me and this is by no way a criticism of the sculptor who has done a far better job than I ever could. I feel that the Princess has the appearance of fleshy thighs as the area around the Barbarian's fingers/hand and also his arm as it wraps around her thigh is leaving a deeper impression than it should in reality, he certainly seems to be pinching more than an inch, so to speak. The other area is the Barbarian's shoulder. The Princess blends well on his pectoral muscle given his mass and her weight when the parts are assembled. However, if you turn the pair around this is unfortunately not the same for the rear view and it looks like the cut of the master may have amplified the flattening of his trapezius and deltoid muscles (the photo is not the sharpest one, but it was really difficult to take it while holding parts of the miniature in place to show you guys what I mean).

Overall though, this is a very well-engineered sculpt and once the pour/vent points are removed the fit is very good. Minimal clean-up is required, allowing the painter to just set the scene and add paint.

Firestorm Games

Firestorm Games is an Independant Wargames Retailer in Cardiff, South Wales. As well as this webstore, we have our own bricks and mortar store, a short walk from Cardiff City Centre.

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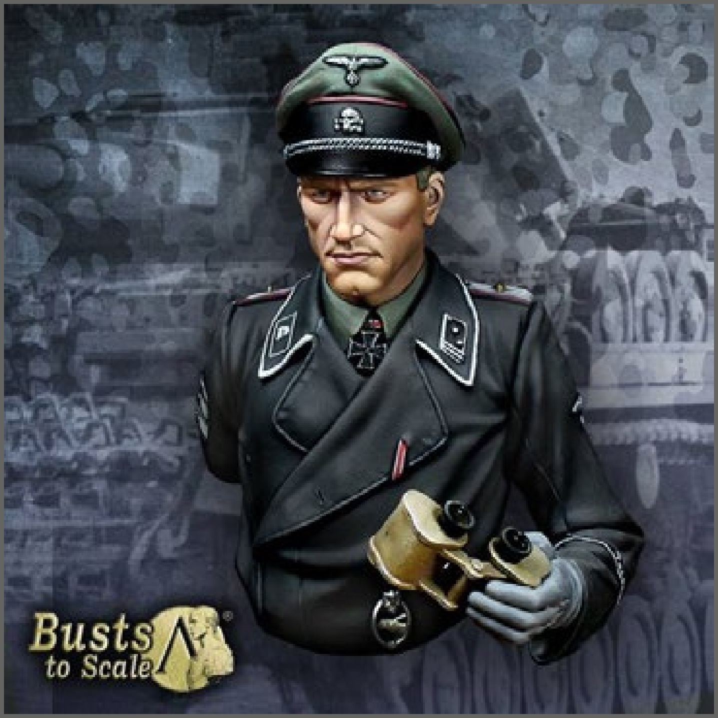
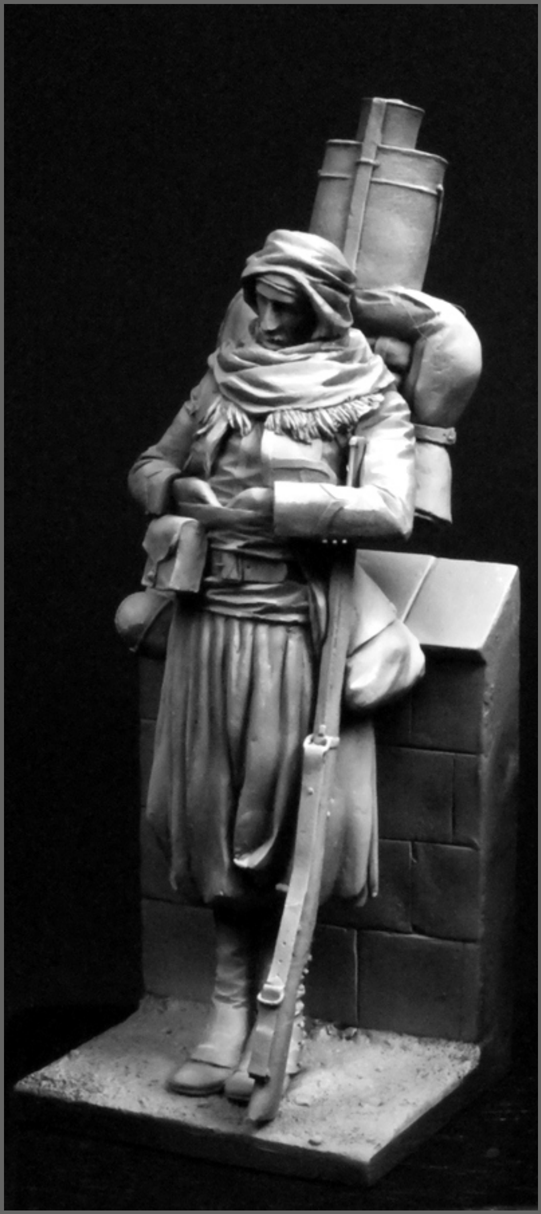
Totenkopf

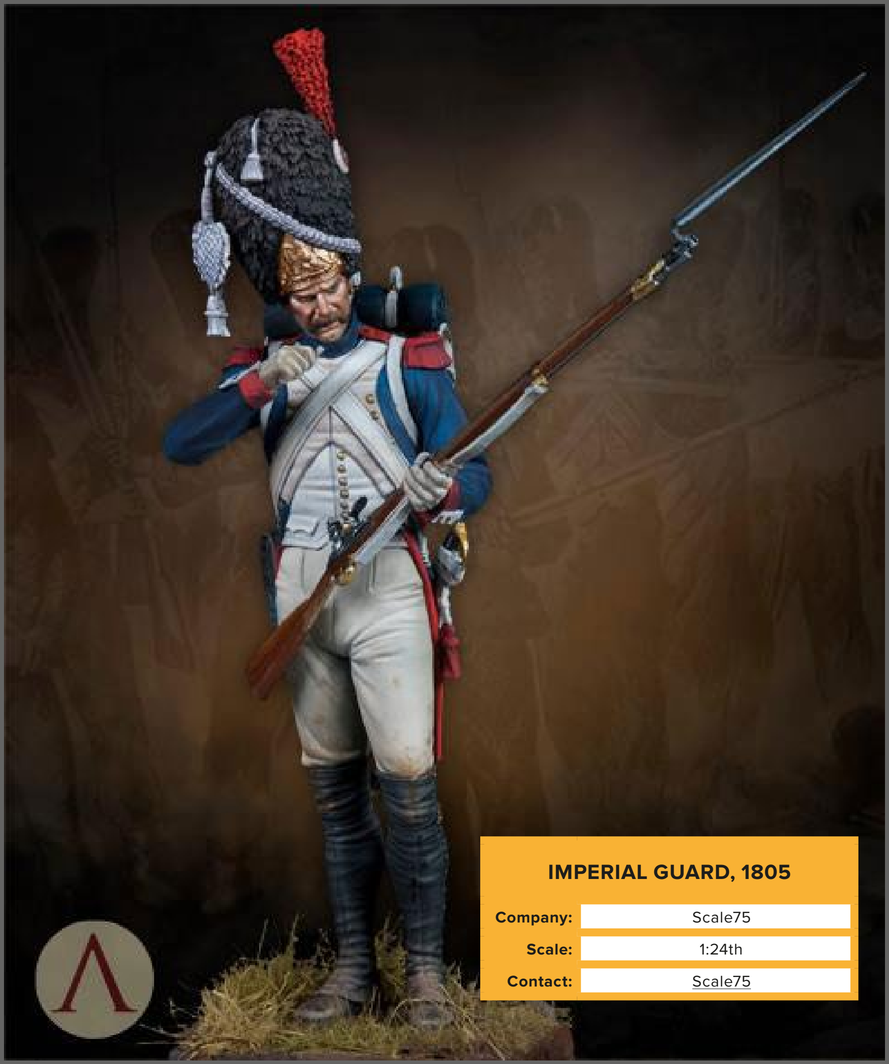
Company:	Scale75
Scale:	1:10th
Contact:	Scale75





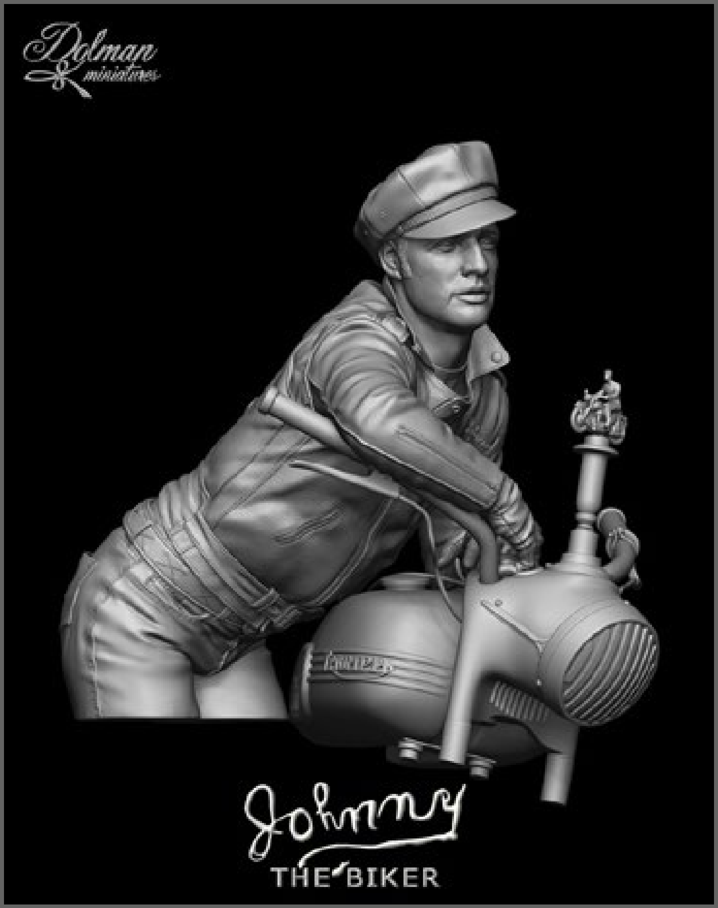
Turcos Winter

Company:	Stormtrooper Miniatures
Size:	90mm
Contact:	Stormtrooper Miniatures



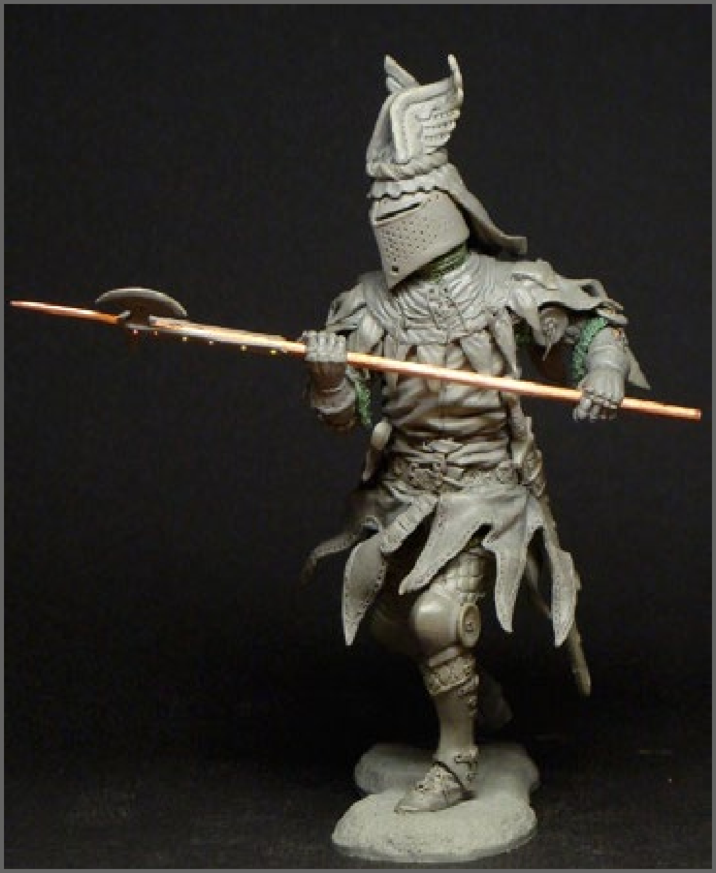
IMPERIAL GUARD, 1805

Company:	Scale75
Scale:	1:24th
Contact:	Scale75


Dolman miniatures
Johnny
THE BIKER

Johnny the Biker

Company:	Dolman Miniatures
Scale:	1:9th
Contact:	Dolman Miniatures



Tournament Knight

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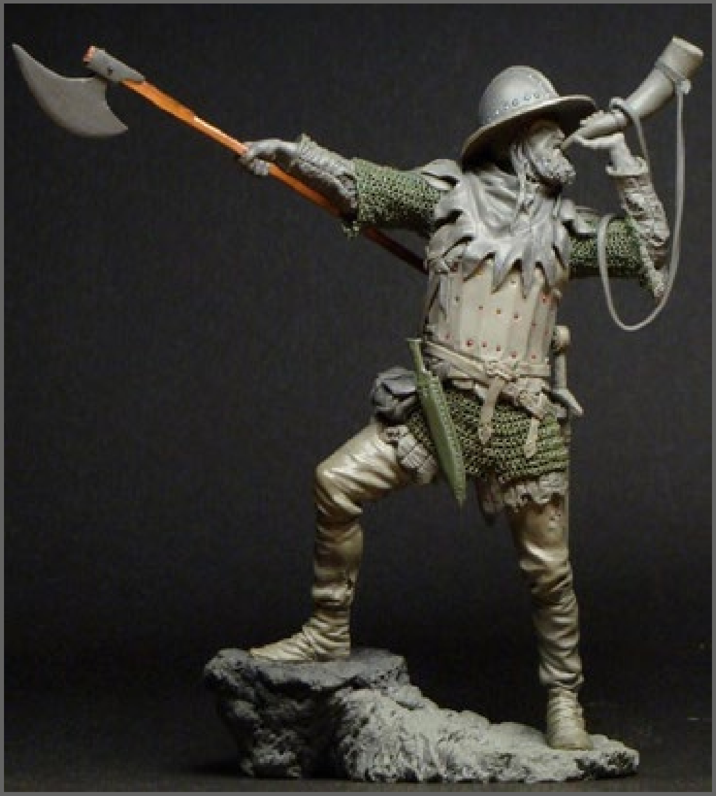
Scale:	1:24th
Contact:	Tin Berlin

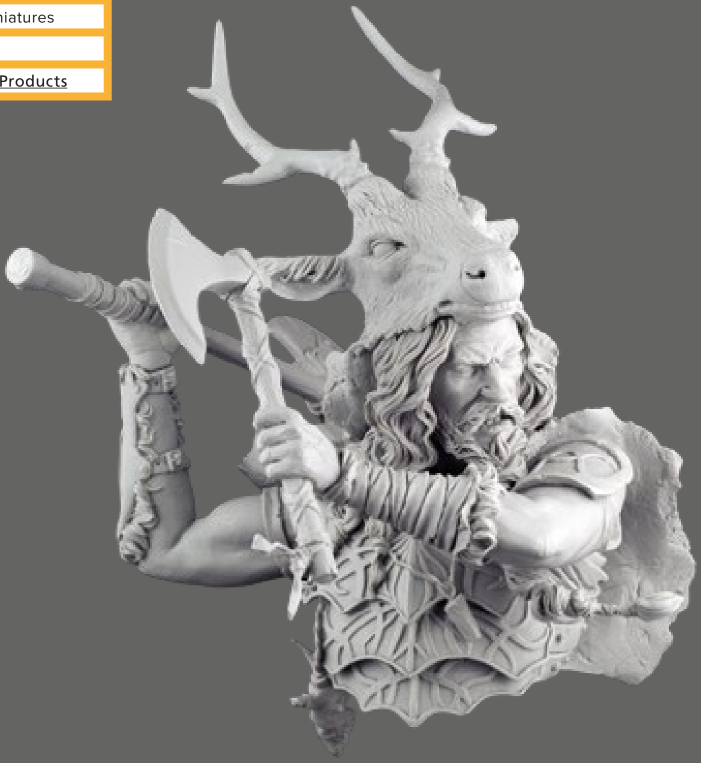


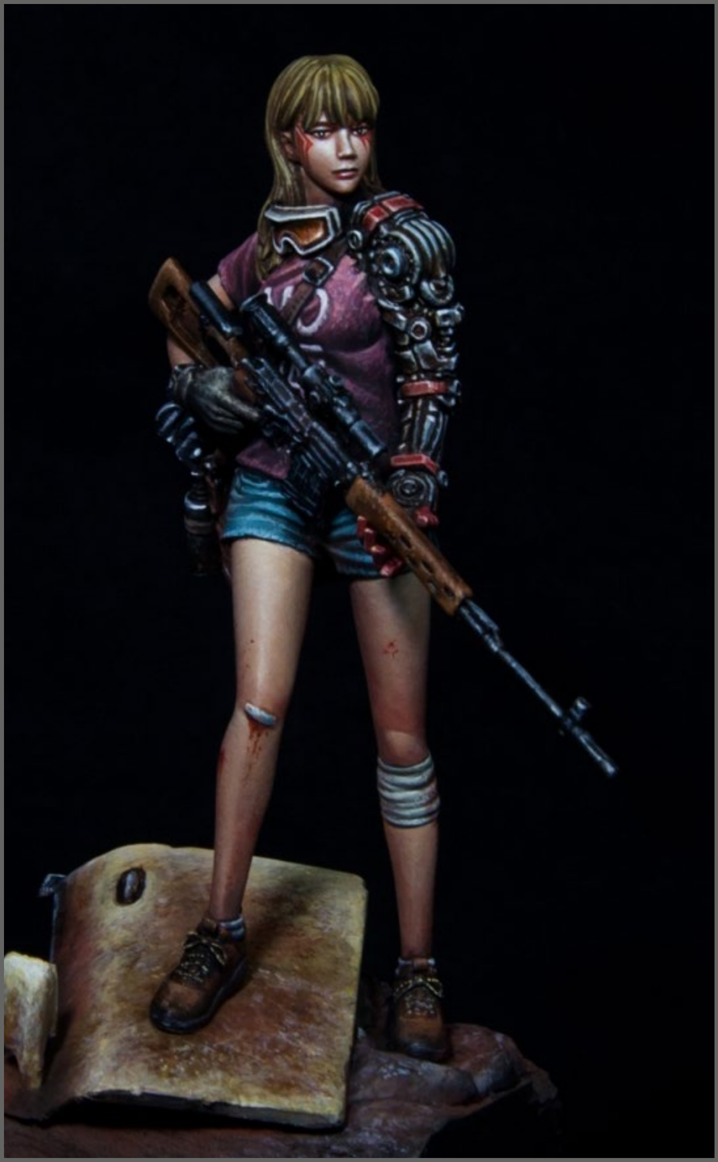
Swedish Militia , Battle of Wisby 1361

Company:	Tin Berlin
Scale:	1:24th
Contact:	Tin Berlin

Berserker

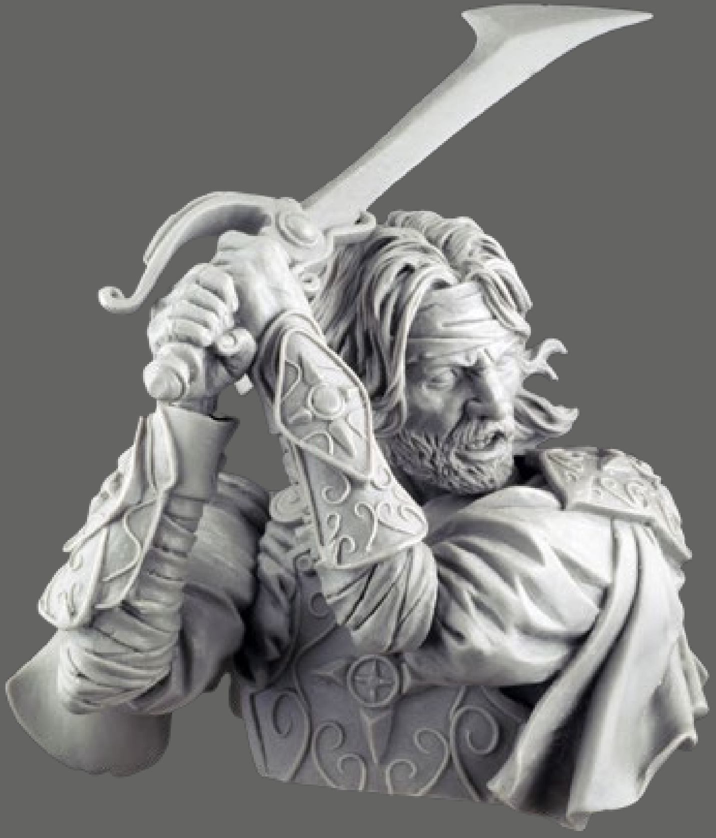
Company:	Wargriffon Miniatures
Scale:	1:12th
Contact:	Model Display Products





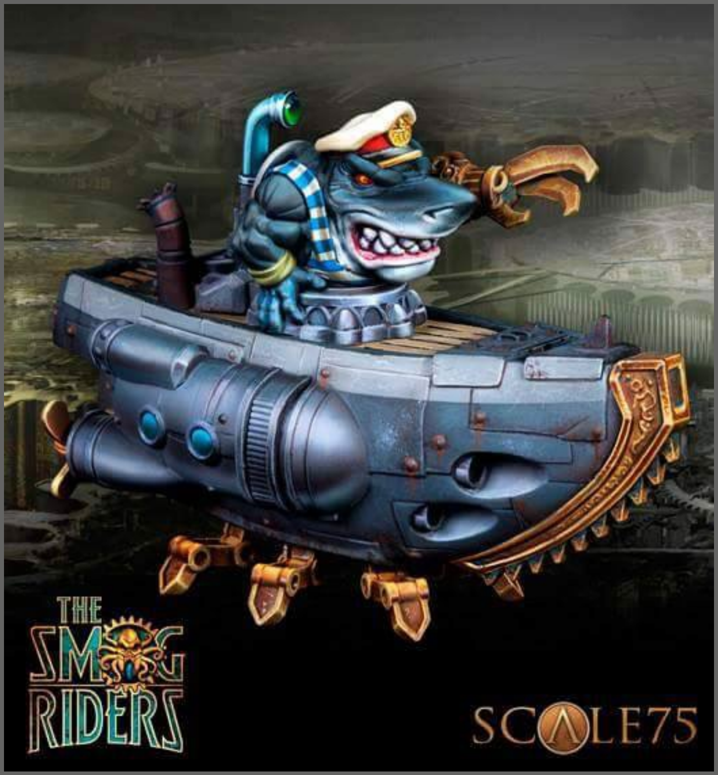
Belford

Company:	Nuts Planet
Scale:	1:24th
Contact:	Nuts Planet



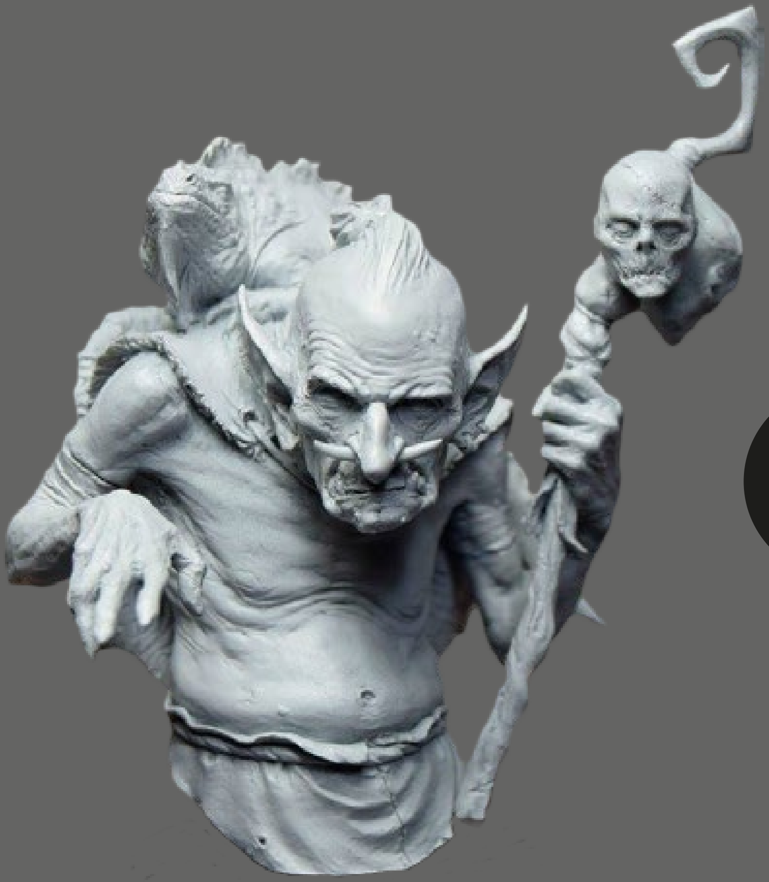
The Prince of Mars

Company:	Wargriffon Miniatures
Scale:	1:12th
Contact:	Model Display Products



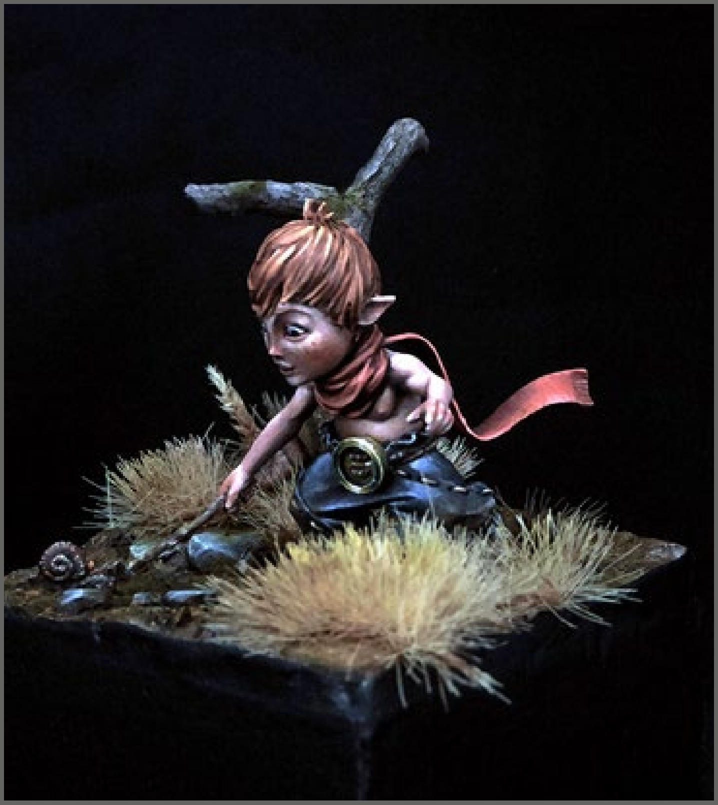
SHARKTILUS

Company:	Scale75
Scale:	35mm
Contact:	Scale75



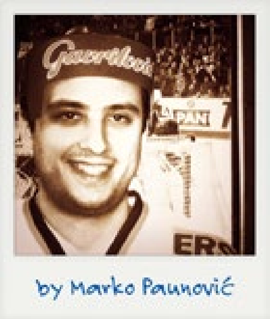
Juju, Black Soul

Company:	Black Crow Miniatures
Scale:	1:12th
Contact:	Black Crow Miniatures

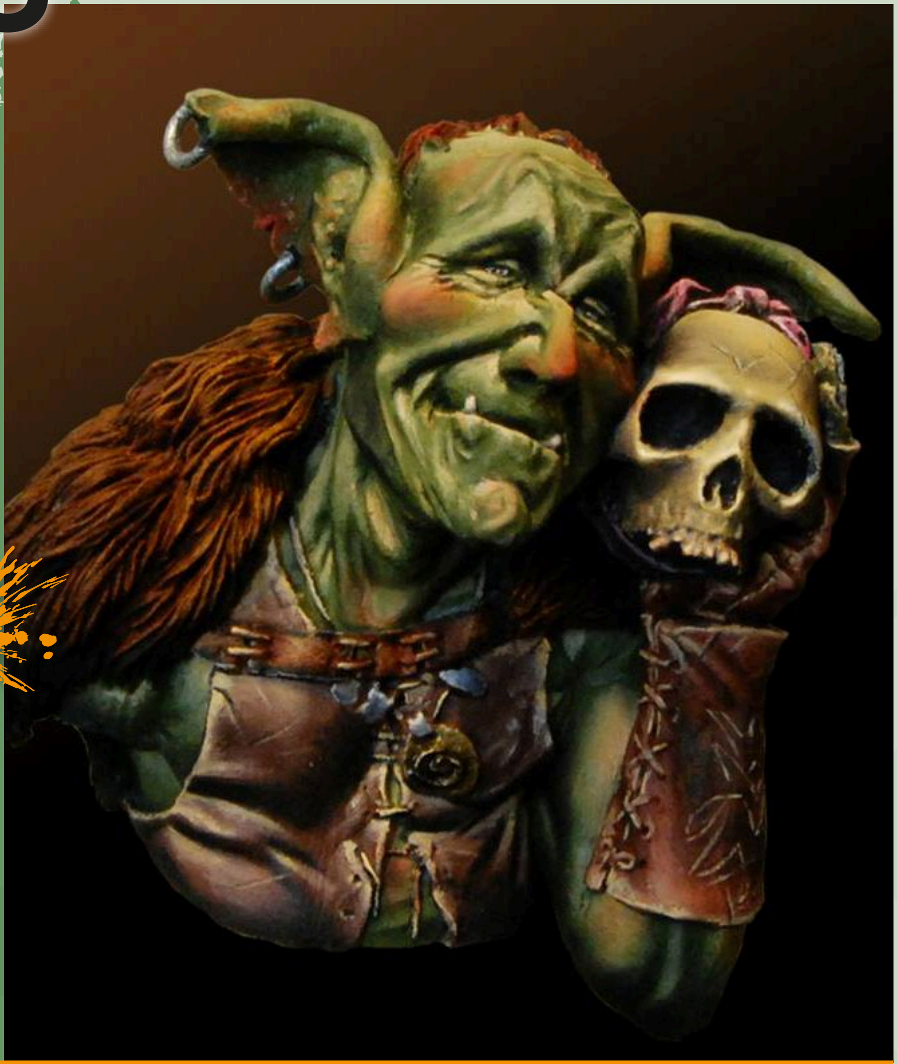


EOL the elf child

Company:	Blacksmith Miniatures
Scale:	1:32nd
Contact:	Blacksmith Miniatures



by Marko Paunović



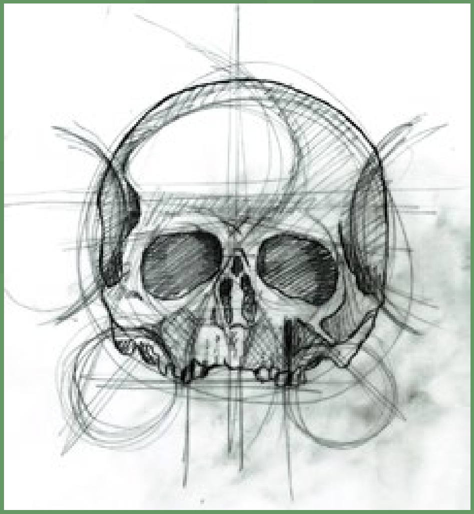
Details

Price:	35 € + shipping
Size:	150mm
Material:	Resin

Available from

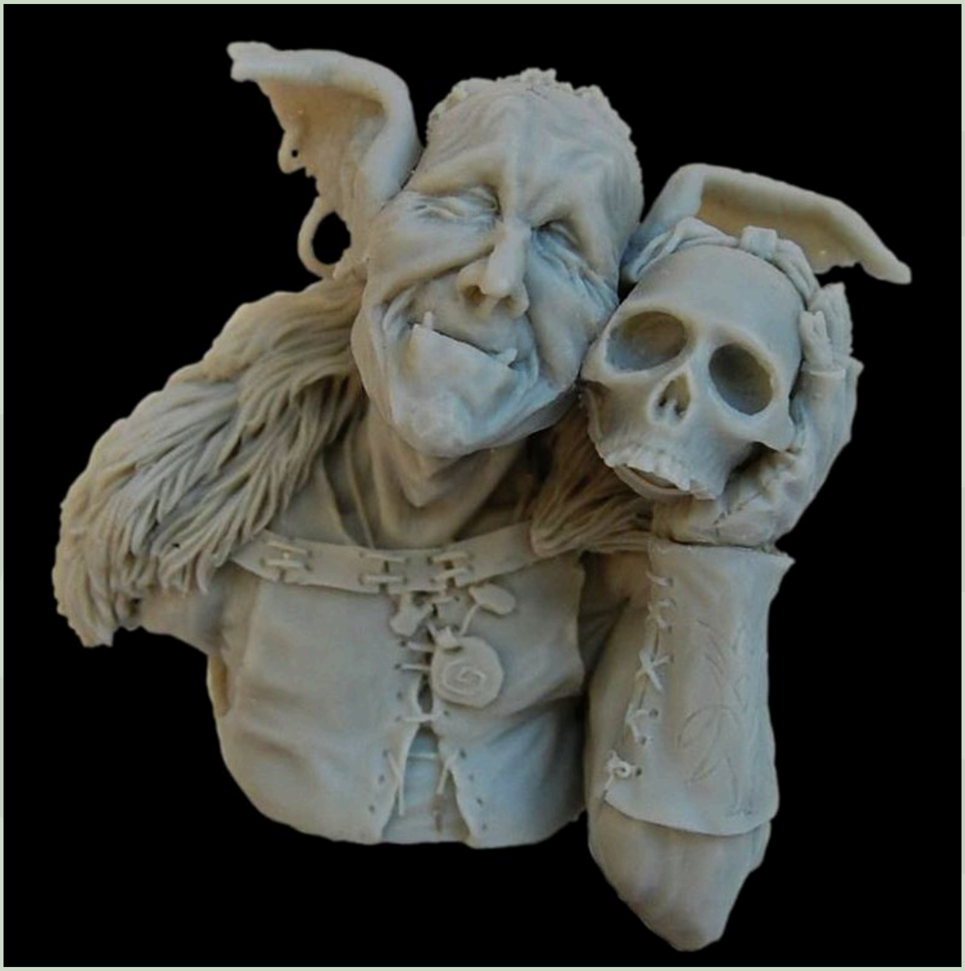
Michael Kontraros

Michael Kontraros' Goblin in Love



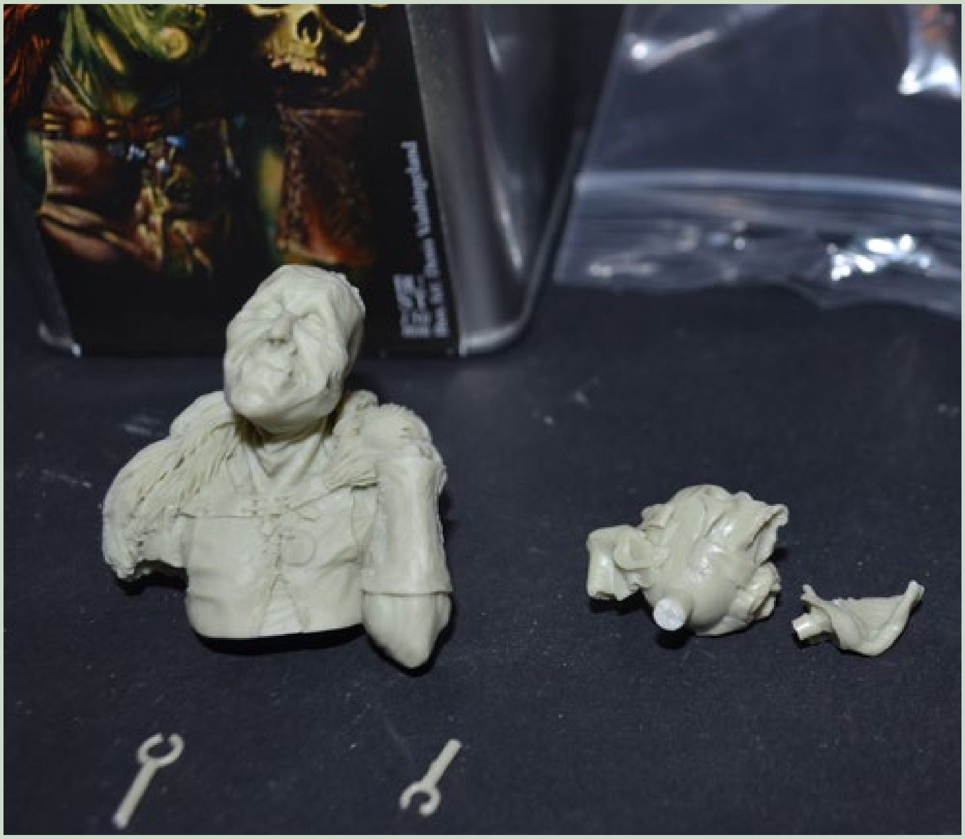
Today I'll be talking about a very cool release from the very talented sculptor, Michael Kontraros. It's a very interesting bust depicting a goblin in a rather unusual setting.

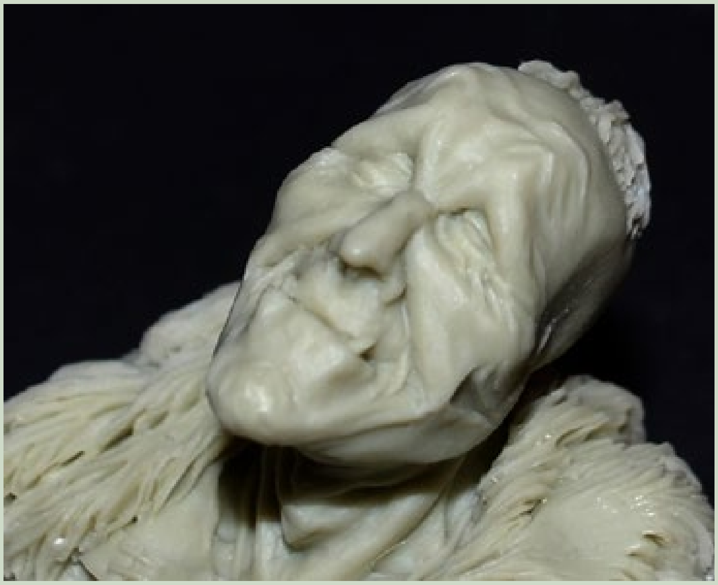
MICHAEL KONTRAROS
collectibles

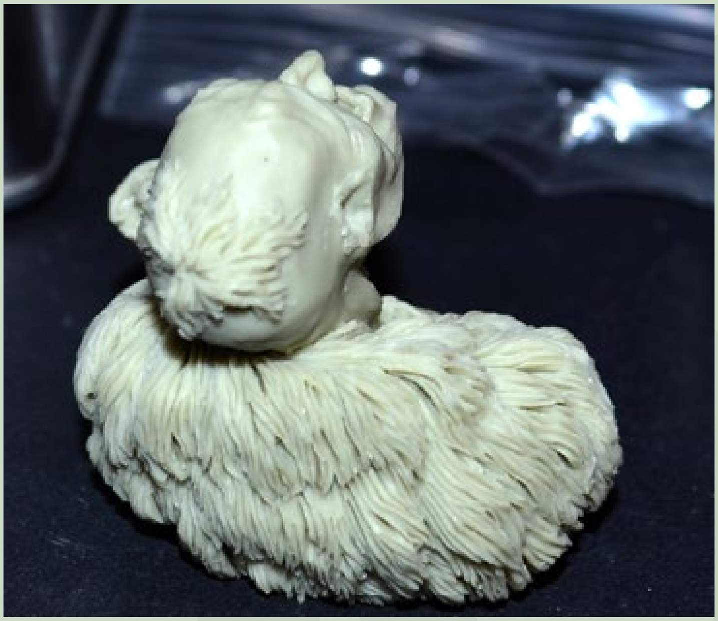


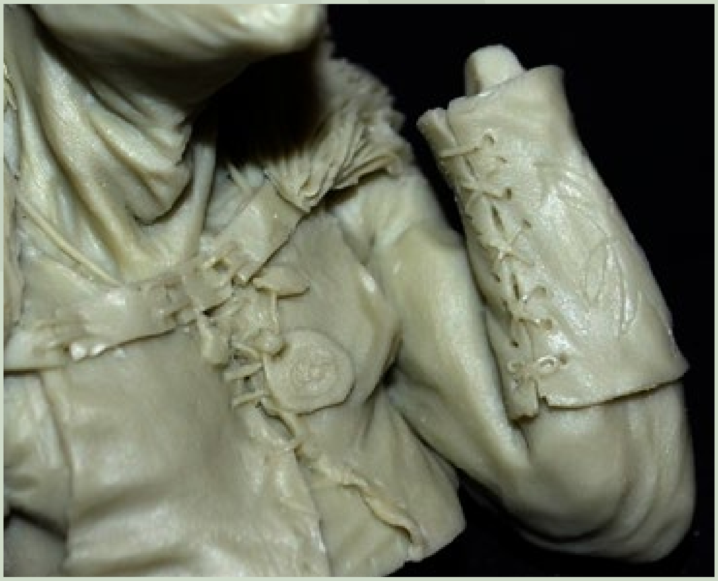
Goblin in Love is a 150mm bust that comes in a metal box. The five piece bust arrives in a zip bag protected by two sponges. The whole presentation of the mini immediately gives the impression that it is a quality product.

The bust consists of five parts – the goblin head with torso, left hand with skull and a part of the left ear, right ear and two small earrings.







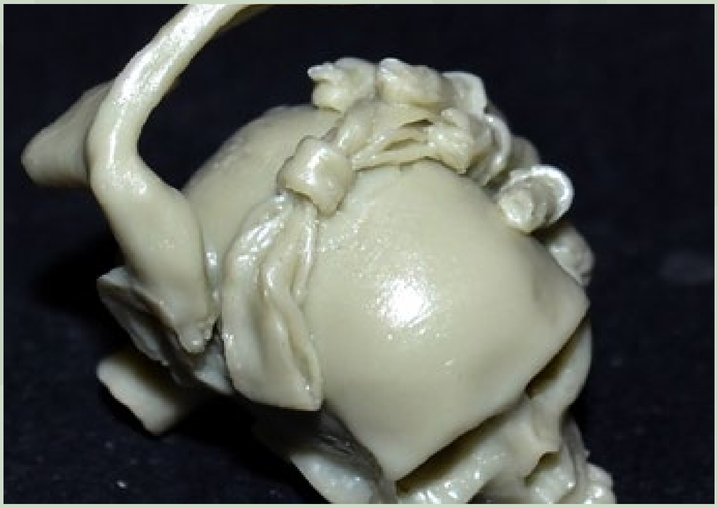


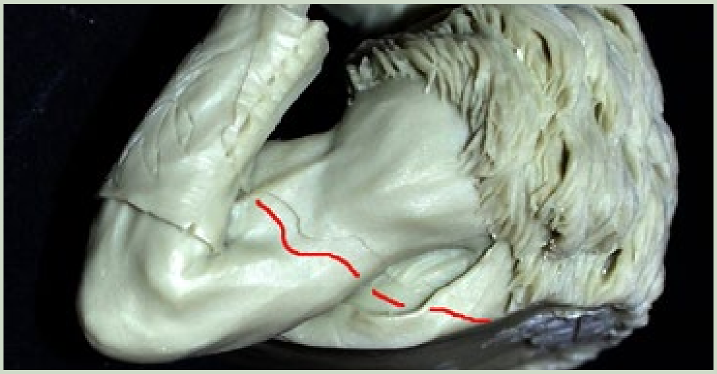
While the cast is really, really good, there is some excess material left over from casting; some preparation work is necessary. Mostly it will consist of removing flash material and material that got into the vent holes of the mould. However, this is truly a high detail resin bust with loads of thought put into the sculpt itself. Each hair and strand in the fur is masterfully sculpted as are the strings on the clothing. The best feature, in my opinion, this bust has to offer is the goblin face filled with wrinkles. If it weren't for the ears, I'd be tempted to paint it like an old human witch.

The only flaw I could find with this bust is the line going across its left hand and onto the clothing beneath the shoulder on the back. I can only presume this is where the mould line went. This will require some additional prep work, filing and probably some sculpting to cover it.

Nevertheless, I find this an excellent bust with plenty of potential for painting. The theme of the bust is lighthearted, even silly, but the sculpting is serious which we've grown accustomed to from Michael. Even so, he managed to add a goofy detail onto the skull in form of a ribbon.

To sum up, this is a bust well worth a purchase as it has plenty of textures (old skin, leather, bone, etc.) for a painter to exercise his or her skill.





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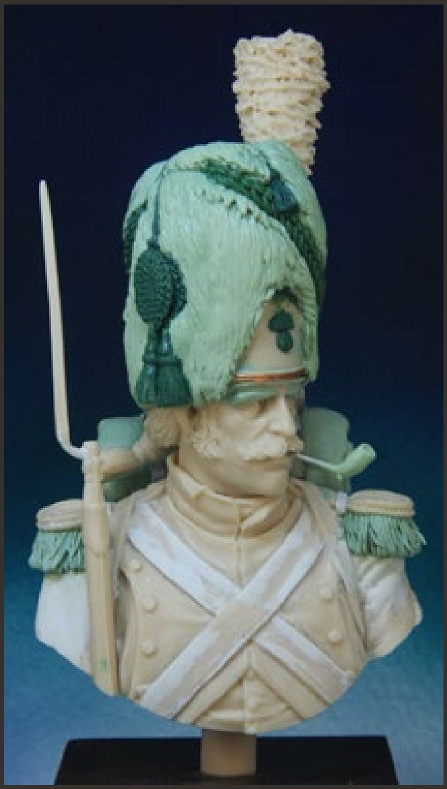
PUTTY & PAINT

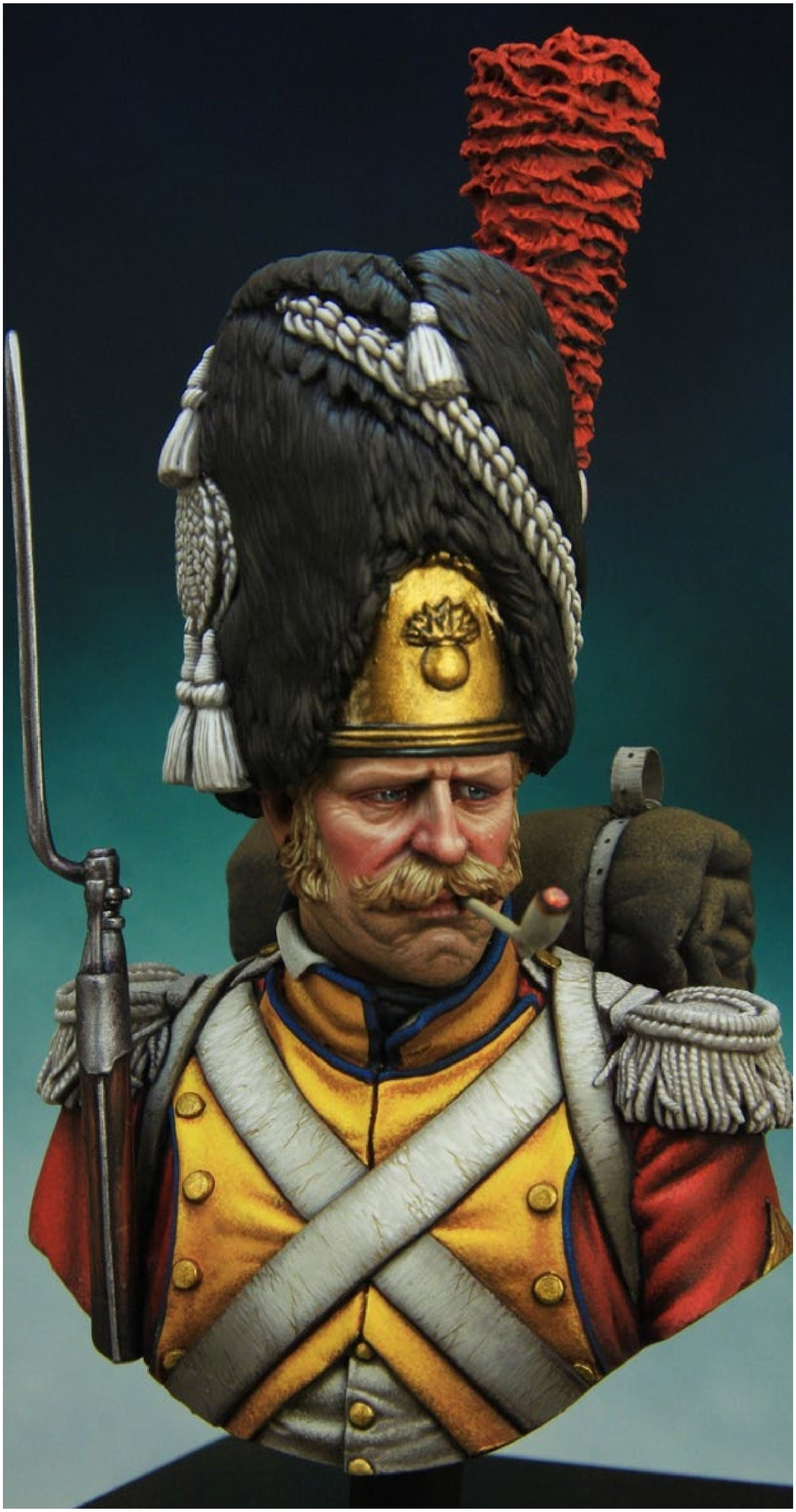
Grenadier of 1st Swiss Regiment

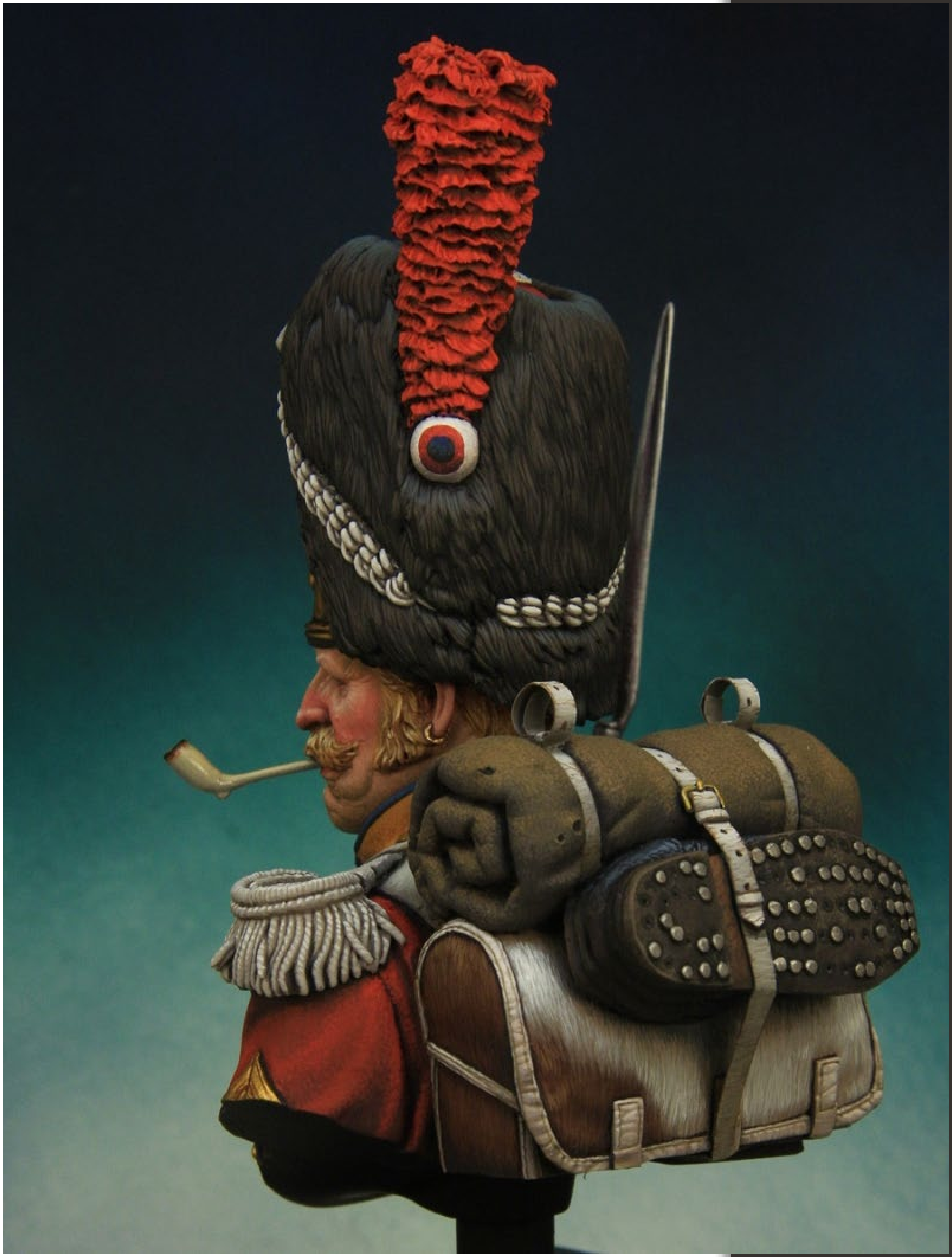
by Kirill Kanaev

PLUS

Over 50% resculpt of the bust from Young Miniatures. Painted with Reaper MSP and Scale 75 acrylics.





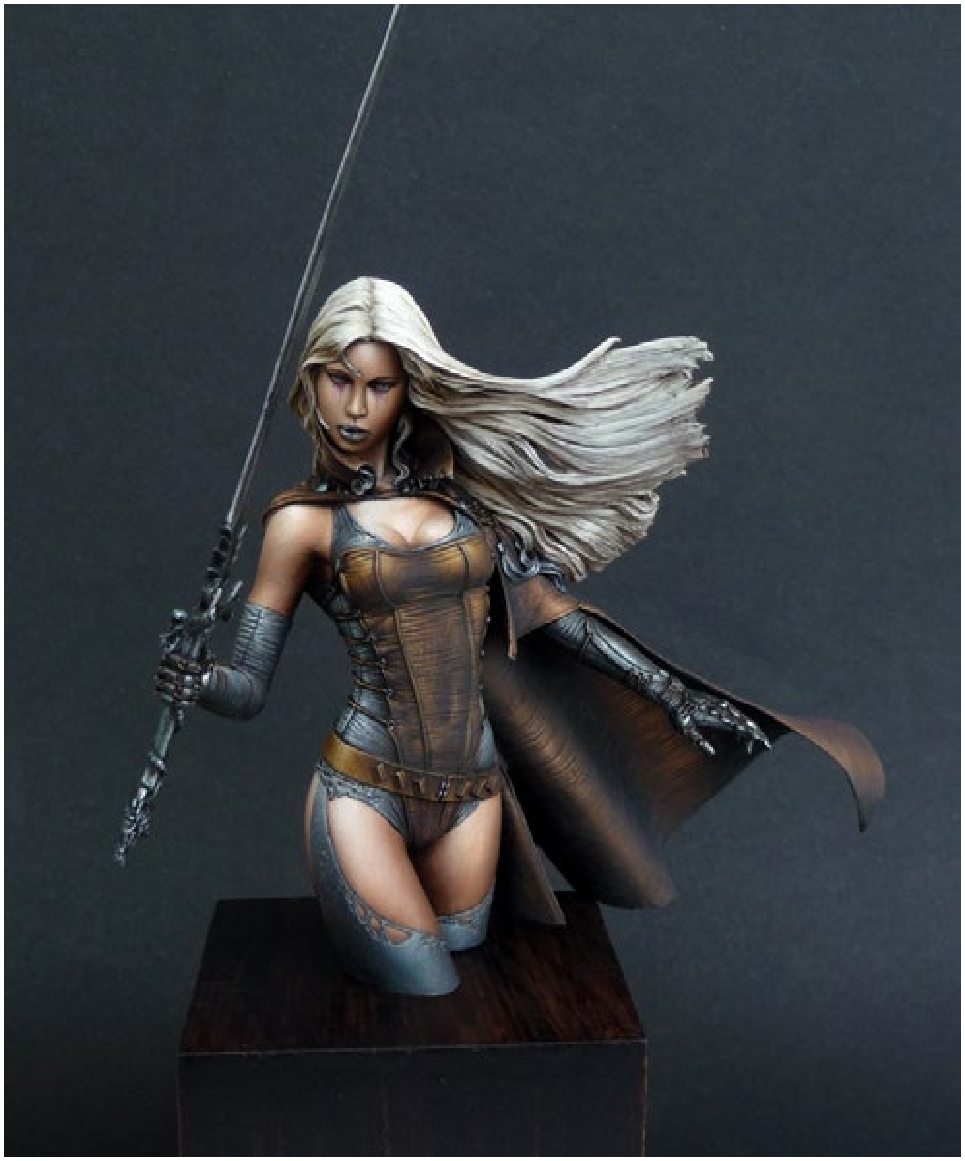


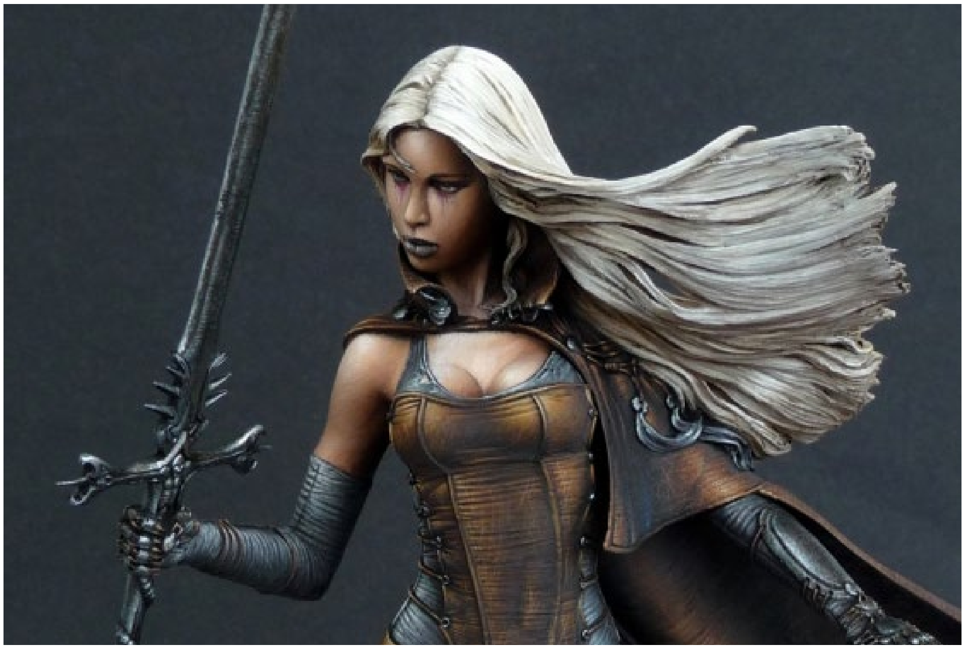
PUTTY & PAINT

Luz Malefic

by Krzysztof “REDAV” Kobalczyk

Luz Malefic is a long time project I decided to paint early this February. The main reason I have chosen this miniature is that I love the Malefic Time artworks created by Luis Royo. This is something more than a bust and I wanted to try my skills on such a big scale. My idea for this miniature was to paint her close to the original with all the textures and an artwork feel. The other thing that I told myself was that the miniature will be finished when it’s ready. I have limited the colour palette to black and bronze and only her running eyes have hints of red. Of course I used some other colours as well, which were some blue tones for her black body suit and Navy blue and green tones for the leather parts. All of this was done to experiment with warm colours which are concentrated in most lit places and cold colours to reflect some cold ambient light. Lately, I have experimented heavily with some different light sources to achieve an artwork style and to concentrate the viewer’s eye where I want it. On this bust there are two main light sources, but I added some blue ambient light on her cape to reflect her taking a space in reality. My next experiment on this miniature was some different textures to reflect soft materials, polished leather and worn metal. I tried this to be close to the original artworks and I can’t wait to develop this even more on my next miniatures.





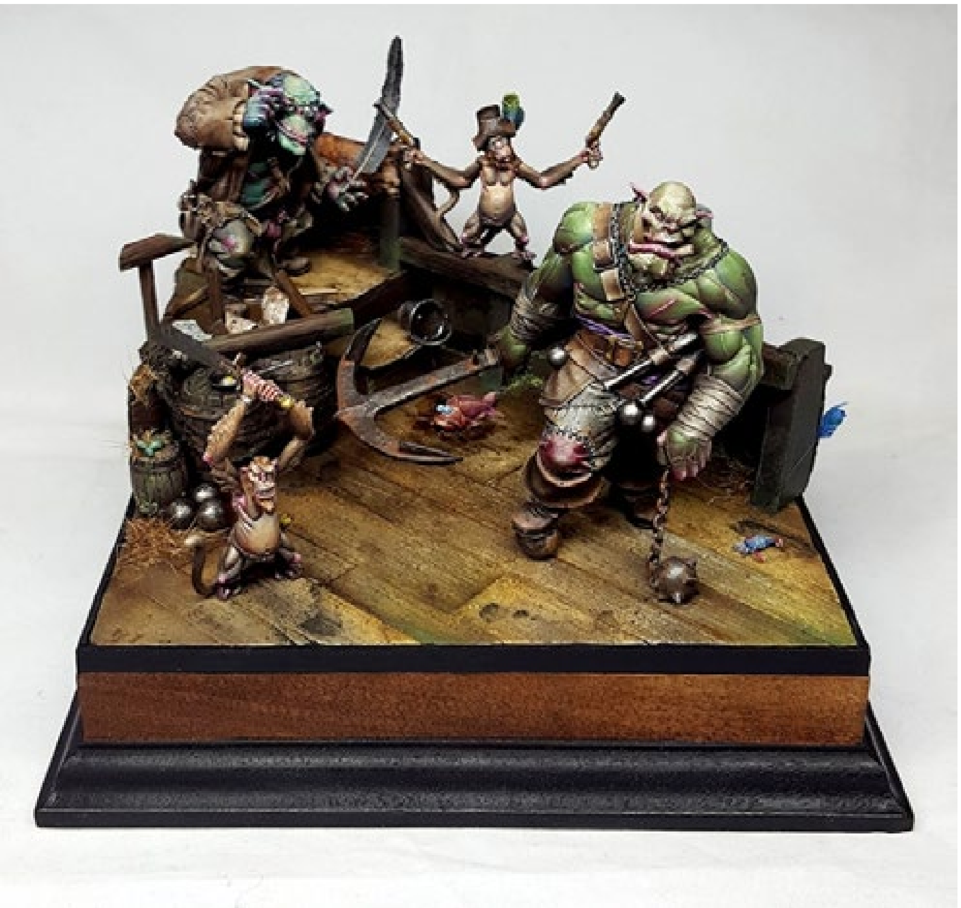
For me, this was a development project and I encourage you to do similar ones.

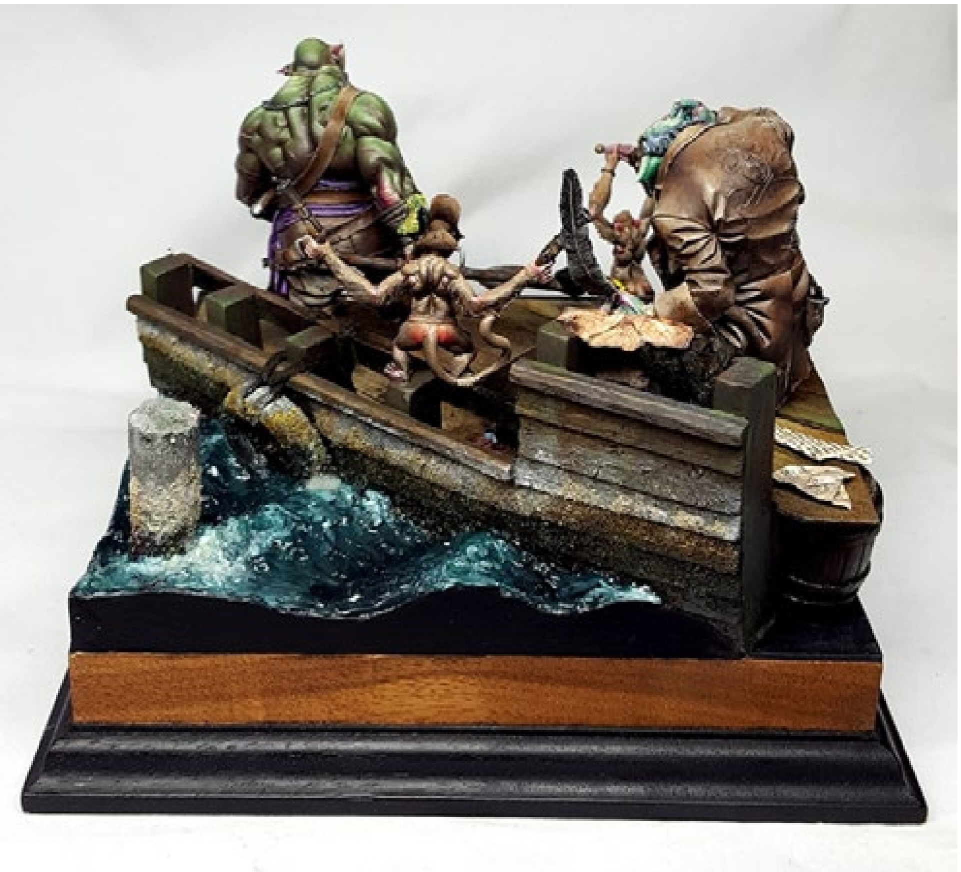
PUTTY & PAINT

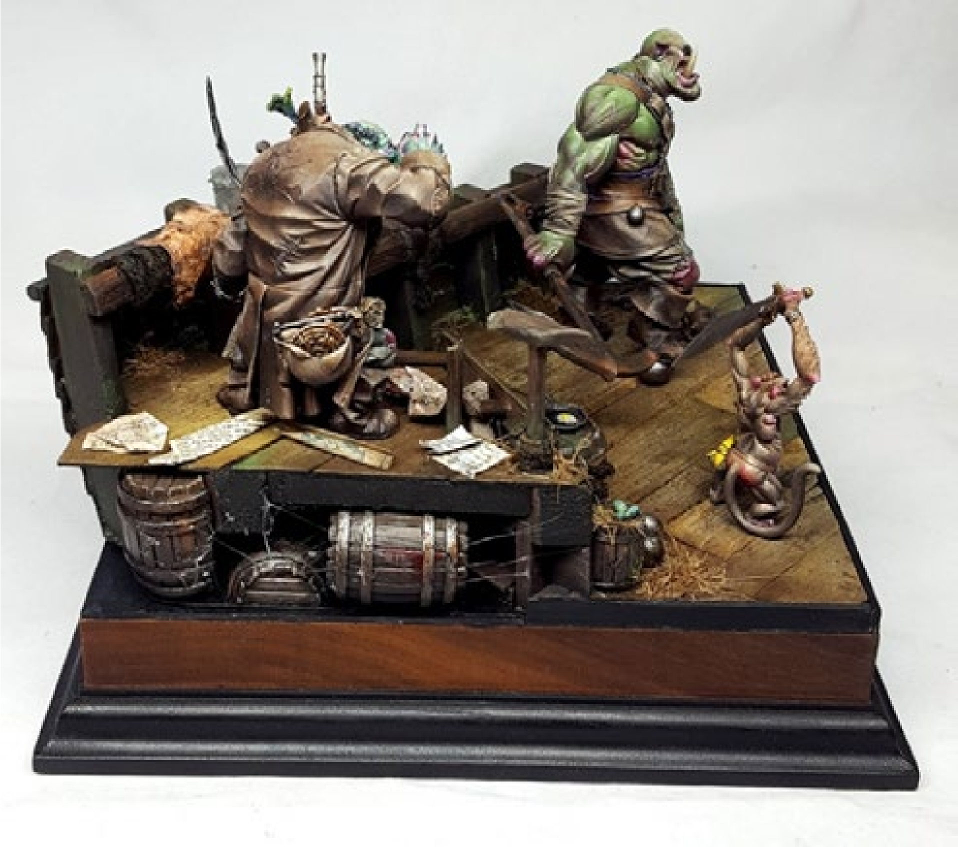
Black Pirates

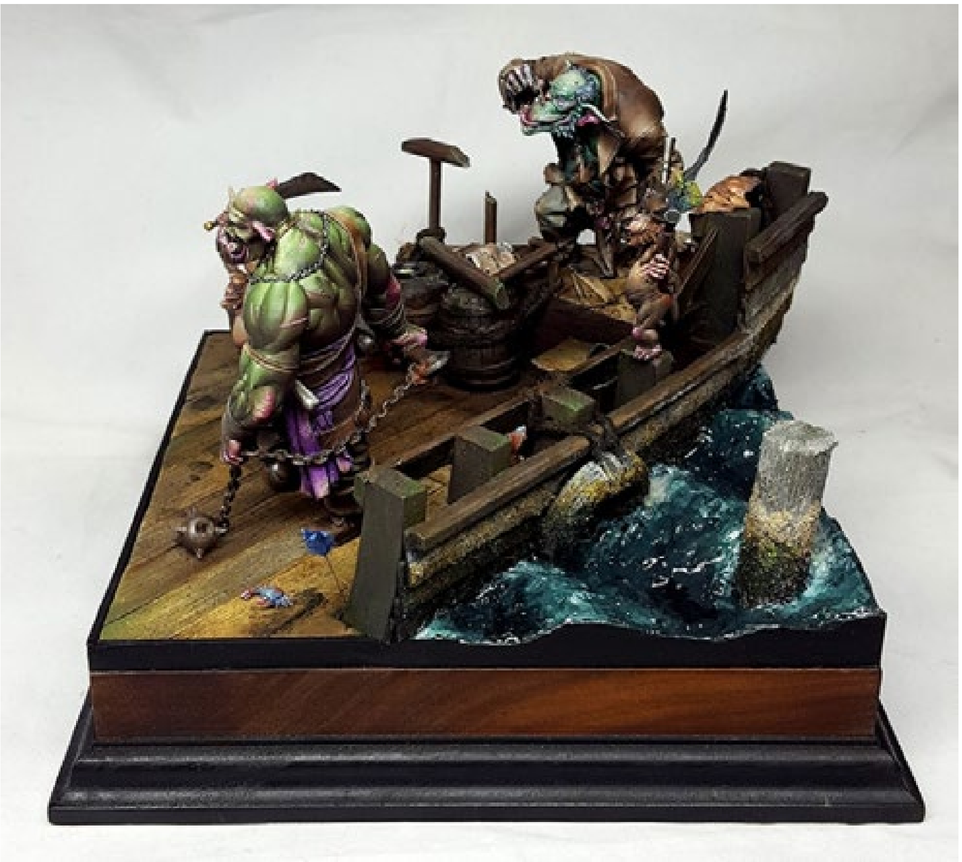
by John Keys aka megazord_man

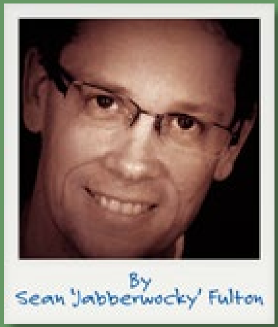
PLUS











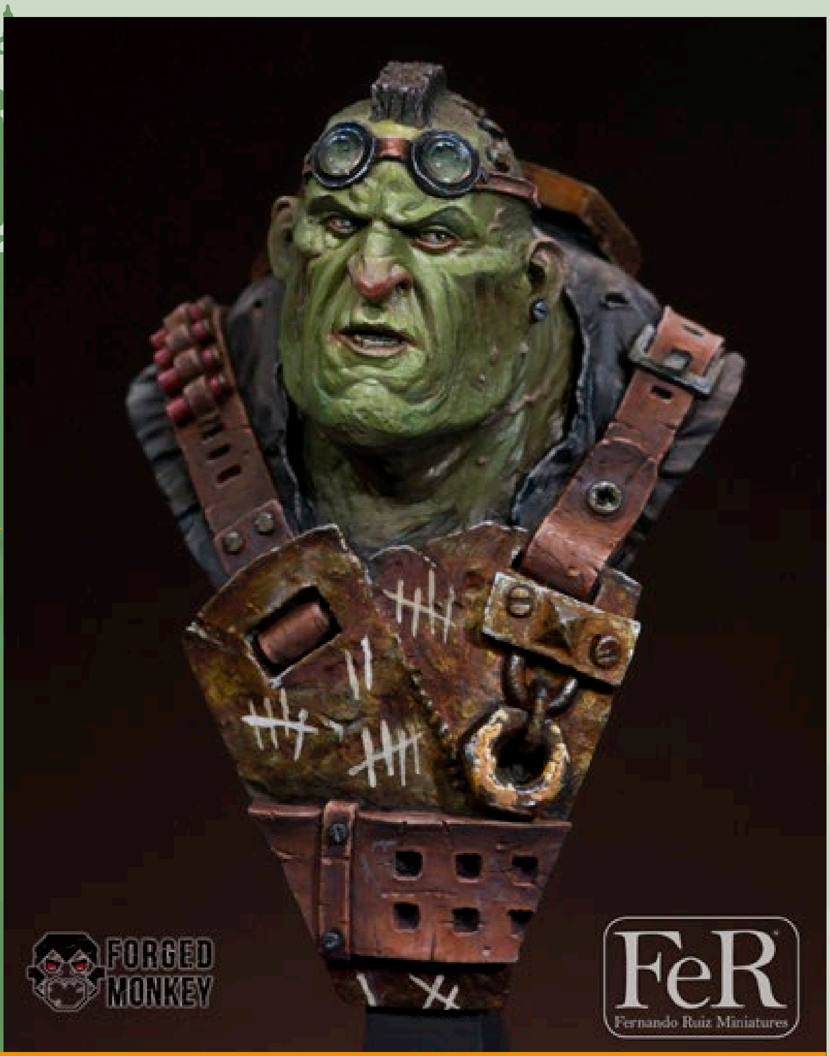
By
Sean 'Jabberwocky' Fulton

Details

Price:	€22.00
Scale:	1/12th
Material:	Resin

Available from

FeR Miniatures



FeR Miniatures' Mutant Scout Garvan

Mutant Scout Garvan is one of a number of pieces that FeR Miniatures picked up from the Forged Monkey line from Raffaele Picca. These pieces were highly sought after when he originally sculpted them and it caused much sadness in the miniature world when they became unavailable for a period of time.

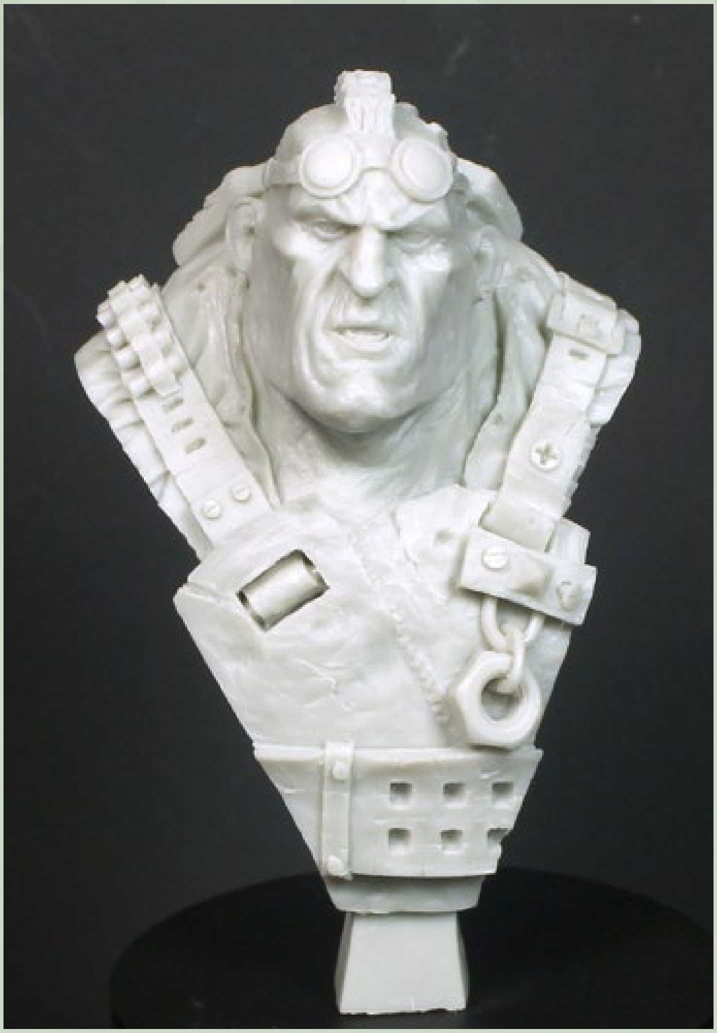
I received the bust from the FPM headquarters from our esteemed editor who has been trying to get me to paint a larger scale model for the last three years, so I can't comment on time of order to arrival. That said, I have heard nothing but good things about the operating practices of FeR Miniatures.

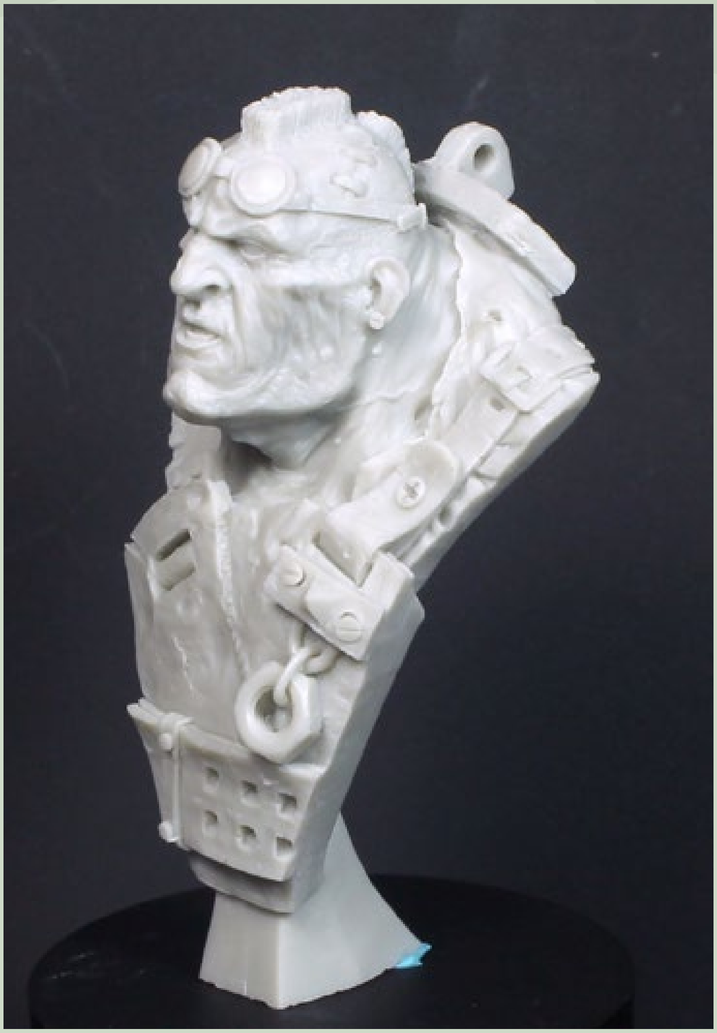
The bust comes packaged in a zip lock bag inside of a sturdy plastic container with a snap lock on the top. There is a sticker with the box art from Mr. Picca as well. There is no foam packaging, but the piece is light enough and the zip lock bag bulky enough that it doesn't move much inside the plastic container. There is a little bit of rattle if you shake the container, but I do not feel like the bust inside is at risk of getting damaged.

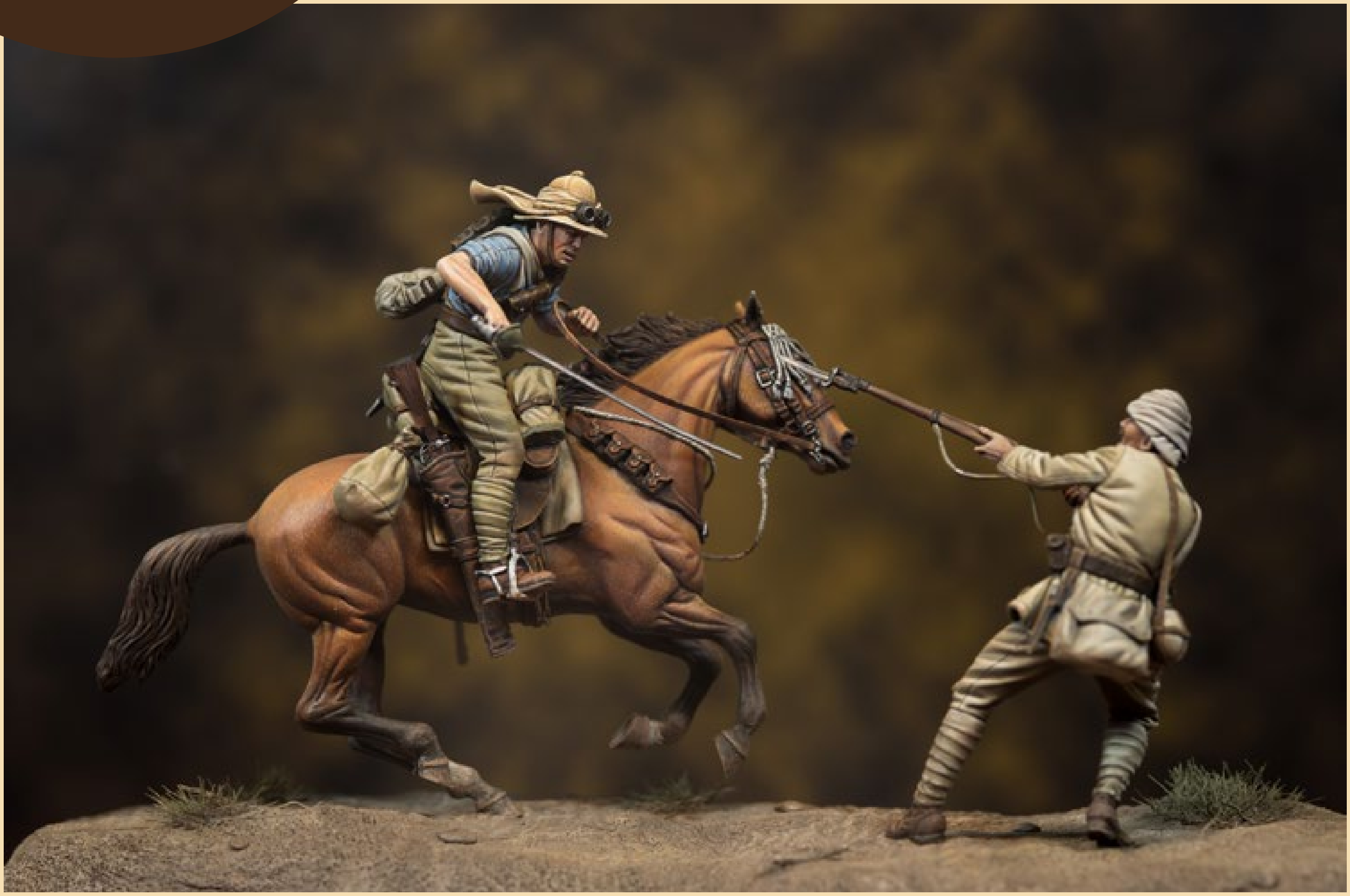
Once I opened the case and took the bust out of the zip lock bag, I took a good look at him under my Optivisor. He is cast from light gray resin and comes as a solitary piece with a stem attached. There was a scant amount of very thin flash to remove, but this was done with a flick of the scalpel. There were no large mold lines present and I could not find a single air bubble in my copy.

The bust itself is composed of a single piece and I believe is relatively small in size as far as busts go. He is rough brute of a character, with a large scalp laceration cutting through his mohawk haircut. Raffa has provided lots of texture to the face and a wide variety of surfaces for the artist to play with. His goggles will offer the opportunity to practice your gemwork and he is wearing cloth and leather garb. There are several metallic surfaces to work with as well. I think it goes without saying that some weathering is needed for this scout who spends much of his time out in the wild.

I think this would be a fantastic piece to initiate oneself to the larger scale. The one piece design eliminates any hassle with assembly of the bust itself. It is on the smaller side being 1/16th scale, so it is not a whole lot bigger than a very large 28 or 32mm monster like a giant or large troll. I am very much looking forward to having a go at him and actually already have an idea in mind.







TOMMY'S WAR

1914-1918 in miniature

Questions by
Marta Slusarska

This month, I have the pleasure to introduce to you a long-time friend and entrepreneur, Darren Parker-Mead. He is a big time hobby enthusiast and the owner of Tommy's War, a company delivering high quality resin miniatures dedicated to the British soldiers during WWI.

1. To begin with, please could you tell our readers a little bit about yourself.

I'm Darren Parker-Mead and I live in Hinckley, Leicestershire. I work in a marketing agency advising a client on their marketing strategy. I've been passionate about modelling pretty much all my life from wargaming through to historical armour modelling.

As well as that, I like to spend time with my family and I'm a keen runner competing in events from 10k up to half-marathon, with a full marathon planned for 2017 (it will be my second after completing London in 2011).

2. Tell us about the company, when it was created and why you decided to open it.

I've always had an interest in modelling, which began when my Dad bought me an Airfix Spitfire. I gravitated to armour modelling and was a huge fan of Tamiya, which in-turn led me to Verlinden products and then to figure modelling. I'm not limited to historical modelling though; I remember Games Workshop when they were a small business and operated mail order only and had various Warhammer units (predominantly Dwarves, Empire and then Bretonnians).

Around 2009 I wanted to buy some after-market accessories from a Czech company, but they didn't have a seller in the UK. After a brief chat with them I agreed to buy from them and offer a UK outlet. By 2011 my interest had moved to figure modelling and I really wanted to have my own range. I decided World War One wasn't really represented, so commissioned some figures of my own. At that moment, Tommy's War was born.

3. Your company seems to be limiting itself to only one historical period. Can please tell our readers why?

I have dipped into other periods, but I have to balance a career, family and other commitments. A career in selling figures isn't in the frame, so it's a case of making Tommy's War a hobby that gives me time to do other things. I do really enjoy other historical periods and more recently my real interest has been in fantasy subjects, but there are only so many hours in the day!

4. Can you tell us which miniature from your range is your favourite and why?

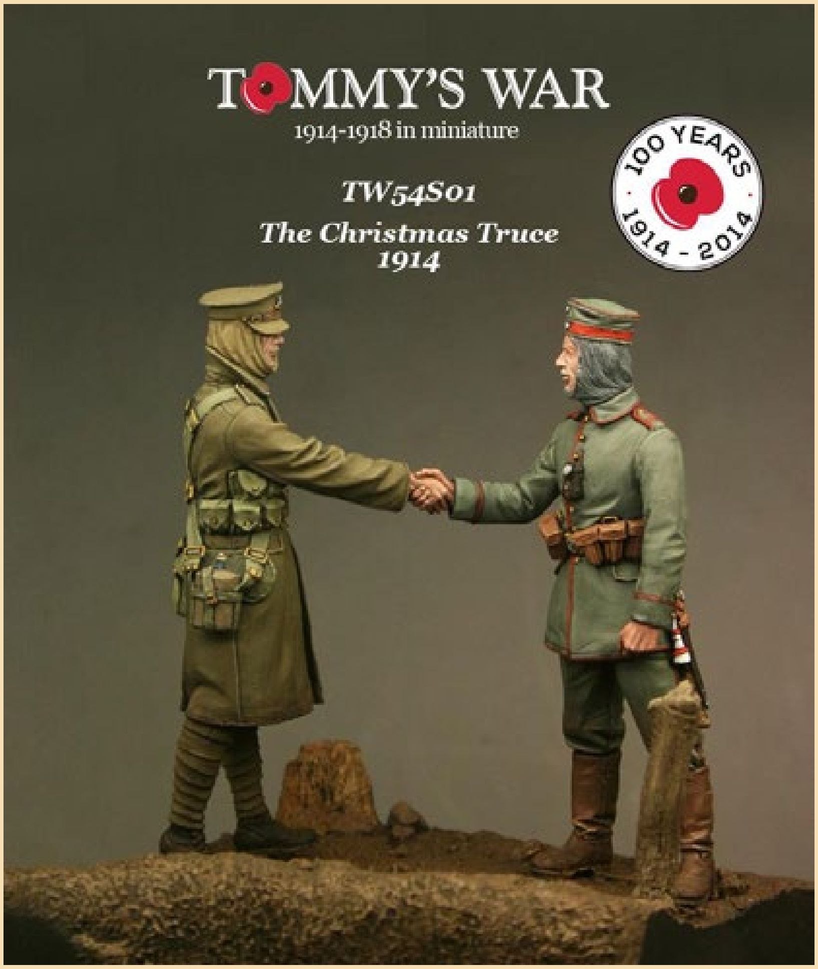
That's a really tough one—there are many. I think the two mounted figures (the second of which will be released in September 2016) are the ones I am most proud of. Cavalry is notoriously difficult to do and I think Nino (the sculptor for Tommy's War) has done a magnificent job.

5. You have several ranges on your webstore, but what is the significance of your 'Special Edition Range'?

The Specials signify a particular event or moment in time that is quite specific. It is a real favourite with my customers and I do want to produce more. World War One was a period of extraordinary human events and I hope to reflect this in the series.

6. What is your process of choosing new releases? Do you chose the next one that comes along or is there more to it?

The rationale of Tommy's War has always been to show the development of the British army from a small professional army in 1914 through its expansion to 1918. This offers an incredibly diverse portfolio of troop types and uniforms.


TOMMY'S WAR
1914-1918 in miniature
TW54S01
The Christmas Truce
1914
100 YEARS
1914 - 2014

7. Tommy's War is one of the very few companies (do I dare say the only boutique company) that is offering both figures and vehicles. Are you planning more vehicles and canons to be released in your range?

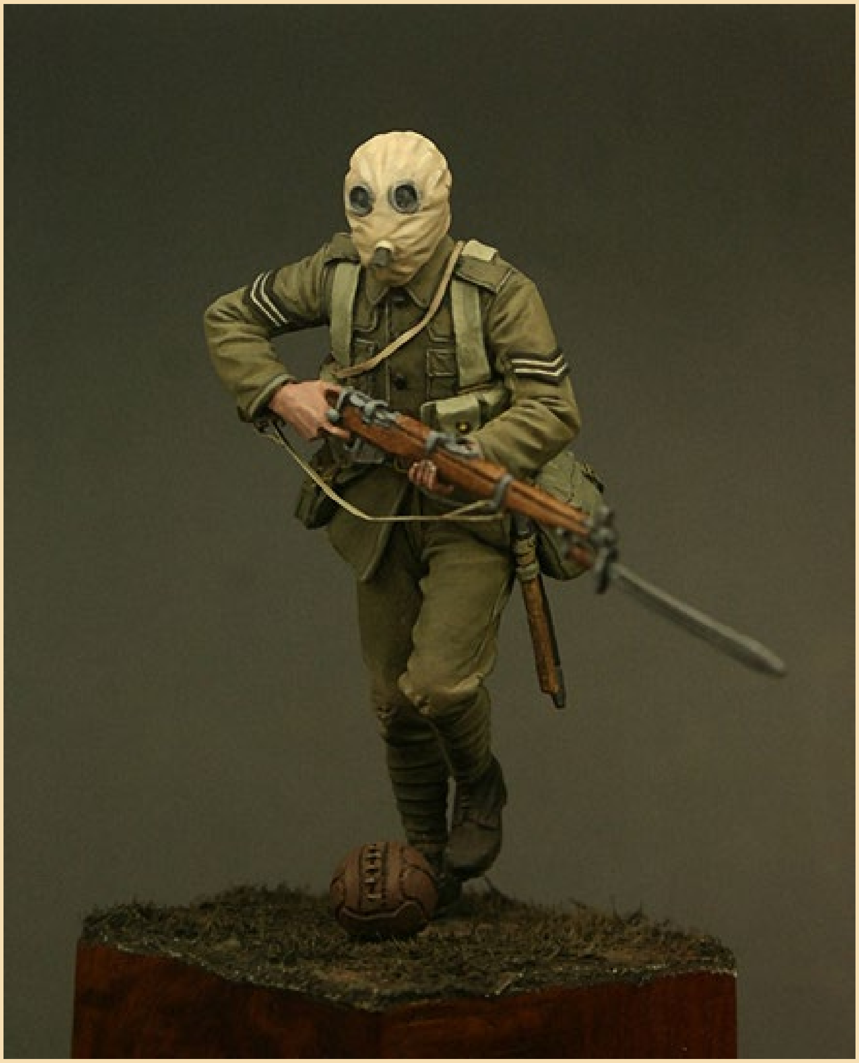
My current position is that I want to concentrate of the figures side of the business. My time is limited and I have in the past been guilty of spreading myself too thin. That's not to say I wouldn't release another piece of artillery or vehicle in the future, but I'm not planning anything at the moment.

8. Corporal, 1st Bn London Irish Rifles, Loos 1915. It's a pretty unique miniature, what compelled you to release this piece?

I was struck by this event as soon as I read about it and just knew it had to be created as a miniature. It is one of the best-selling figures in the range. I think the figure does what Tommy's War does best, remembering these events and creating discussion. I know many painters who have completed the figure that has then provoked interest from young people. The fact that it drives discussion and keeps alive the memories of these people is a big driver for me.

9. I know this will be a tough question, but do you have your favourite sculptor and box art painter?

This could get me in to trouble! I have a huge amount of respect for everyone who has helped me with Tommy's War over the years, but I have to go back to where I started with Nino Pizzichemi sculpting and my great friend Günther Sternberg painting as my big favourites. However, I have so many close friends from modelling that it is hard to choose one!



10.

With your subjects, there is still quite a lot of artefacts, photos (even though black and white only), documentation and other materials helping to describe details of uniforms and equipment. What's your opinion about 'rivet counters' of historical figures, arguing about the exact shade of uniform? What would you tell them?

That one comes up over and over again. The reality is that there was no shade of uniform for the period. There were attempts at conformity, but the huge increase in the armies, a lack of quality control, non-colourfast dyes and worldwide manufacturing meant that uniforms varied wildly from soldier to soldier. No two would have been the same and, in fact, it is highly unlikely that a single soldier would have even had matching trousers and jacket.

My advice is to find a colour you're happy with. As long as you're somewhere between pea green and mud brown you're not going to be wrong!

11.

What is, in your opinion, the biggest obstacle for companies trying to make their way in this market?

Simply put, there are too many figure manufacturers and not enough customers. I always say to people that imagine how many people you think are actively involved in figure modelling. Then divide it by ten and you're probably there!

It's a small market and there are some outstanding releases every week. It's tough, but that's a good thing as only the best survive. I think as figure painting enthusiasts we've got it really good!

12.

Is there any advice you'd like to give to people thinking about opening their own business and producing/selling miniatures?

Think about how you're going to be different and how you're going to stand out in a congested market. Don't think you'll be selling hundreds of miniatures, but focus on bringing out the best figure you can in the best way. Don't give up your day job; figure modelling won't sustain a reasonable living. Treat it as a great way to be involved in the hobby, meet some fantastic people and enjoy it!

13.

What are your personal plans for the near future?

Overall, I want to enjoy the hobby, actually paint something myself and continue to meet-up with some great people.

14.

And Tommy's War...what can we expect from you in next few months?

That's up in the air at the moment. I've been through a tough spell recently and with the benefit of hindsight made a few mistakes which caused me some cash flow issues. So, I'm changing the business to move with market conditions and also to fit in with my other commitments.

I'm aiming to consolidate Tommy's War and bring it back to what it was, a business offering a niche, but good quality figure range. I want to continue in the same theme and with 32 miniatures in the figure range I think I can get to 100 in total, showing the depth, breadth and diversity of the British Army of 1914-18 across so many different theatres.

Tommy's War will continue, but will consolidate to what it does best—figures. I'll work with Nino Pizzichemi to produce 6-8 figures per year.

Darren, thank you very much for taking the time to talk with FPM. We wish you all the best in your future endeavours.

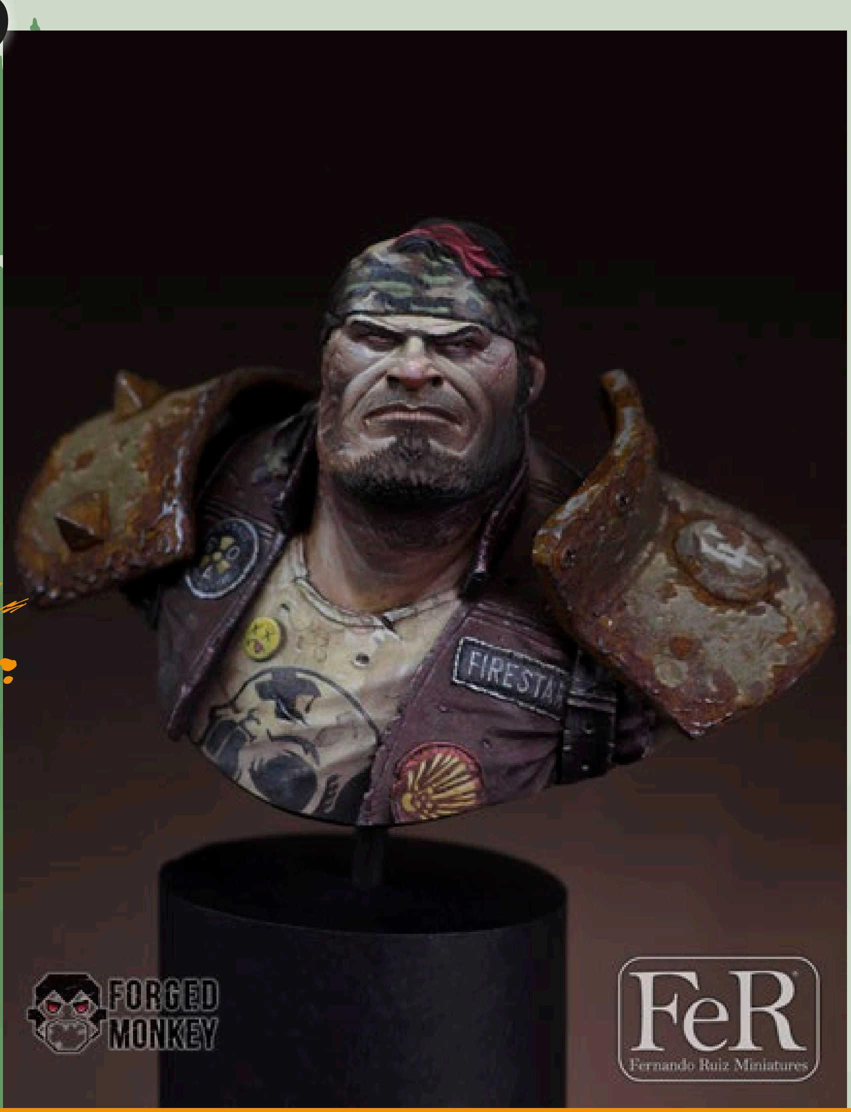
By Terry Cowell

Details

Price:	€35
Scale:	1/12th
Material:	Resin

Available from

FeR Miniatures

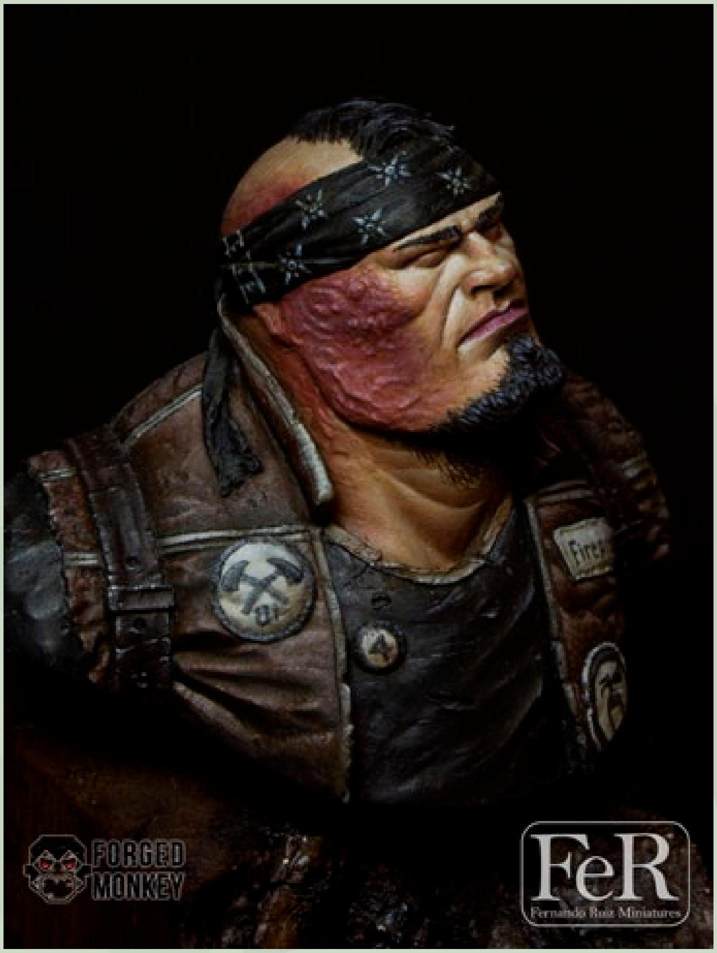


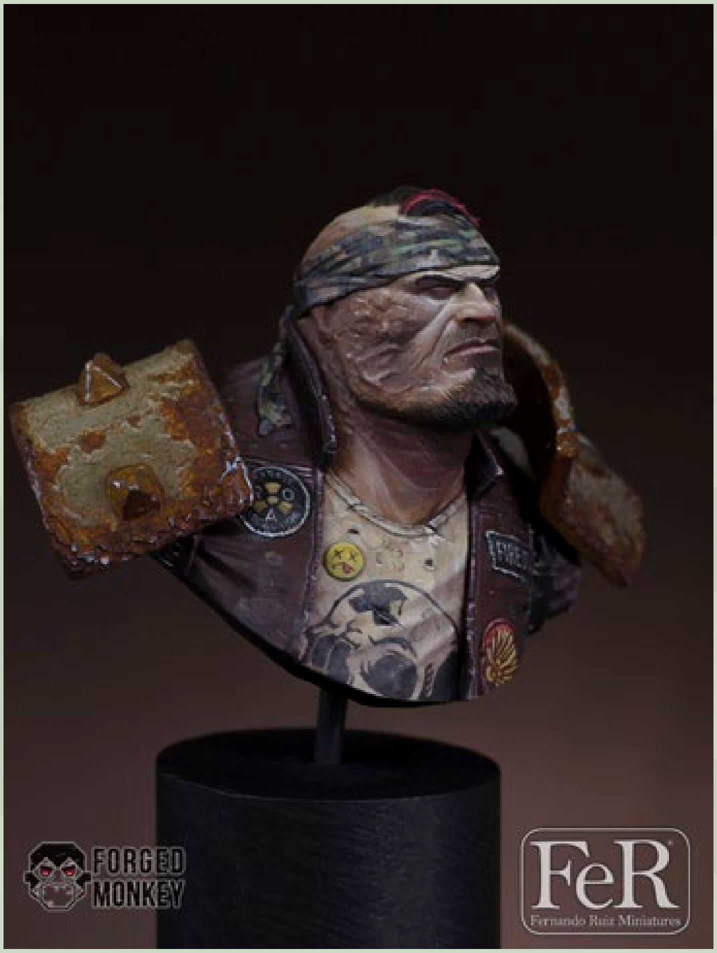
FeR Miniatures' Firestarter

FeR®
Fernando Ruiz Miniatures

Firestarter is an enigmatic figure. On the FeR website, you have two background stories. One depicts Marcus as a former member of a biker gang who lives a nomad existence and is extremely adept at blowing things up; a second story suggests he might be 'Fireproof', an ex-fireman who lost his wife and son to a fire in an event that changed him forever. Eventually he realised his life would never be the same, so he took to his bike and the rest is left for you to decide.

The bust was released by FeR Miniatures as a part of the Forged Monkey collection. It was sculpted and painted by Raffaelle Picca, with an alternative paint job from another great painter Roman Gruba.





Firestarter has so many painting possibilities that I decided to write my own.

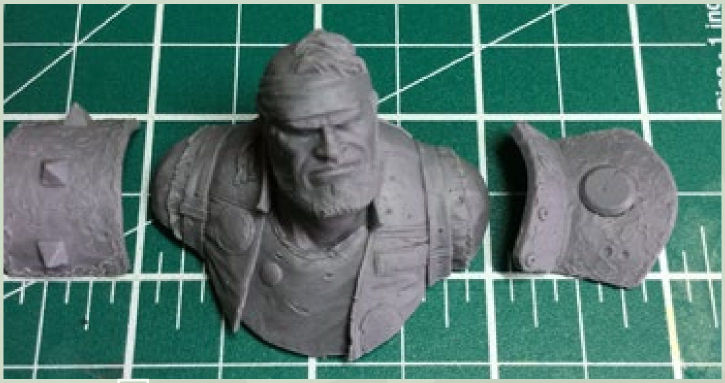
Marcus Nilsson was the abhorrent love child resulting from an unholy union between Mattias Nilsson (Mercenaries 2) and Marcus Fenix (Gears of War). Abandoned by his parents on the instructions of Microsoft, he set out on his own pursuit of badassdom. The last advice his parents gave him was to survive you must discover FeR. (FeR was a wonderful man who would have provided him with a job, a home and a future). Unfortunately, he misheard them and assumed they said discover fire.

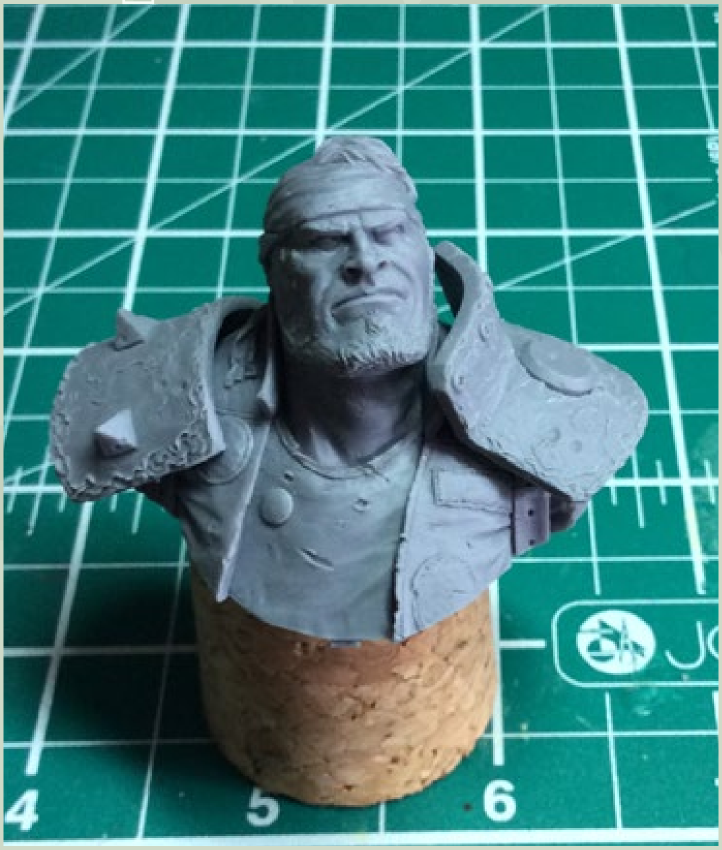
Early experiments were promising, as he discovered that setting an opponent on fire involved less effort than actually having to fight with them. Marcus became deeply misunderstood as a character and set out to find out who he was while following the final advice from his parents.

He spent some time in prison for his early arson offences, which included blowing up cars with rival gang members inside them. He was a little bit murdery, but that was just one of his character traits. While in prison he quickly realised he was the most offensive of offenders, the most fearful among the feared, the brickiest of all shithouses. When he was ready to leave prison, he simply burned it to the ground including all inmates and staff to ensure no witnesses were left. Over the next year he proceeded to lay waste to any characters associated with fire. He burned down the actors from the 1984 movie ‘Firestarter’, incinerated the band ‘Prodigy’ and laid waste to Scorpion from Mortal Combat for being a weak pretender. He spared the life of the Human Torch, but imprisoned him and uses him to light the occasional cigar!

He rides around on his custom motorcycle, his most prized possession that he levied from the ashes of Ghostrider as he continues in search of the next flaming inferno. Perhaps he is headed into hell? He contemplates this as he lifts his foot from Dante’s head.

FeR
Presents
FORGED MONKEY
Firestarter
Sculpted by: Raffaelle Picca
Painted by: Raffaelle Picca





Okay, so I was getting a little carried away with the narrative, but the important thing is that FeR has released a beautiful bust full of character. Excuse the intended pun, but Raffaelle is on fire with his sculpting and the collaboration with FeR is a gift to our community.

The kit is very easy to assemble and comes in 3 parts. These are the head and torso as a single piece plus two separate shoulder pads.

The head depicts a rugged, comic style character with a rough no nonsense look. His chin is slightly raised up to depict someone with confidence. His features are strong and proud. He has stubble that ends in a beard and it's possible that he grows this to partially obscure the burn scars covering the right side of his face. He wears a bandana tied as a headscarf and his Mohican hair style is also a result of his burn scars. It all adds up to a really nice interplay of textures.

His t-shirt is old and worn and he wears a biker vest that could be leather or denim. On his back is a blank crest which allows us to paint his gang affiliation or the logo of his favoured motorbike.

His shoulder pads could be painted as leather or metal and are deliberately crude looking; this guy doesn't polish his armour. If you choose to paint them as metal, there is some detail on them to help mimic corrosion.

Quality wise it is as expected from FeR. No air bubbles or defects are present. There is a casting tag on the underside you may wish to remove, but a scalpel will take care of it and there is no flash.

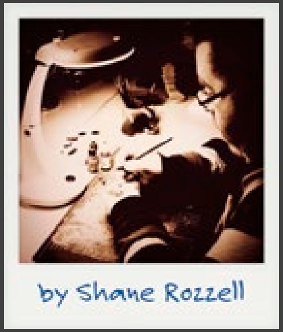
The bust comes packed securely in a hard plastic case which has all the information on the box lid along with the artwork by Raffa. If you look on the FeR website, you will see the alternative art by Roman and it's really worth a look to compare the two. The enclosed bust is protected by foam and the shoulder pads bagged and separate.

Firestarter is a fun bust, full of artistic possibilities and I am really looking forward to interpreting it in the near future.

You can find this bust along with information about available outlets and new releases on the online shop or on facebook.

TUTORIAL

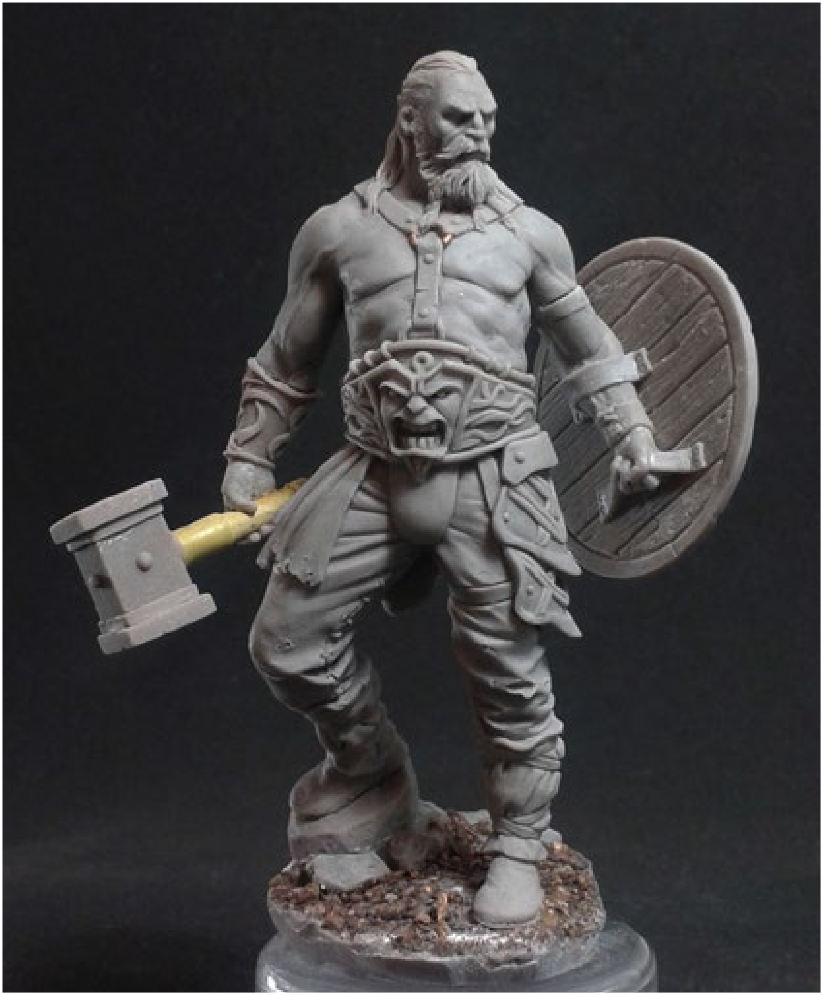
de-mystifying the Airbrush



by Shane Rozzell

Intro

It’s been a while since I wrote a tutorial for FPM and back in issue 9, I started a series of 3 articles about taking away some of the myths that had gathered up around airbrushing miniatures. With being asked to review the Arism VIZ compressor from Spearmax and my new Iwata Hi-Line, I thought it a good opportunity to revisit these articles and possibly do some more — all I was waiting for was the right miniature to come along...



...Well, it did in the shape of Black Sun Miniatures’ 'Old Barbarian' superbly sculpted by Joaquin Palacios! This mini is also reviewed on page 44, by Martyn Dorey, but my reasons for liking and choosing this miniature are because it portrays a certain strength of character, unyielding in the face of all that dare confront him. The pose is static enough to capture and show the years on the aged warrior, but also dynamic enough to show that he still has more to give. Joaquin sculpted this miniature with very strong, well defined features which will make it easier for me to show you the techniques I use for painting rugged skin tones (I never call them flesh tones; to me, flesh is a dead thing and what we’re doing is painting life into a lifeless lump of resin, so I always call it skin tones).

Theory

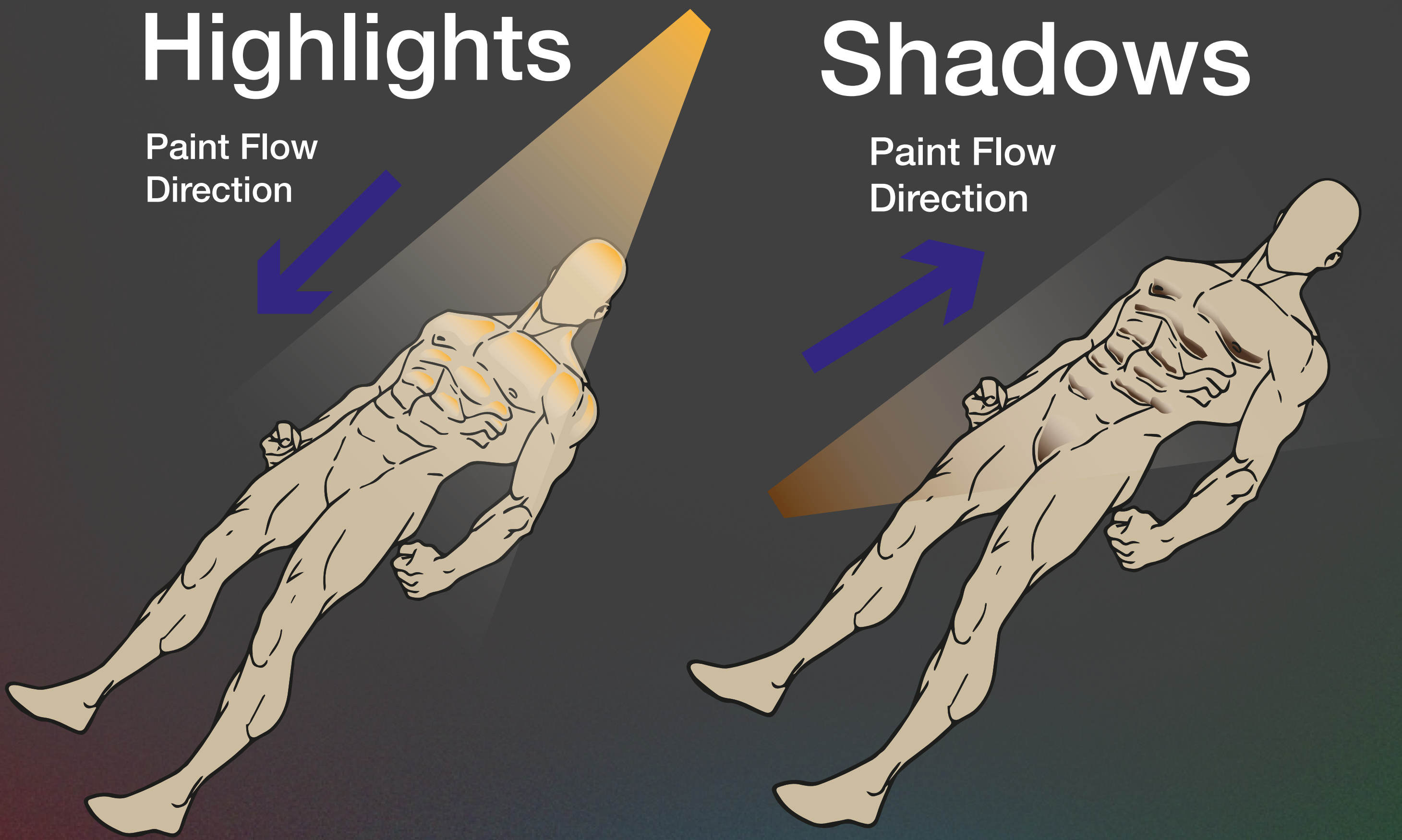
Before we start on my theory of painting skin tones, I should mention that the airbrush should always be considered just one tool in your painting arsenal. It's not there to replace anything, just to make certain jobs easier and quicker. At home I have a permanent set up, so I can switch to the airbrush at anytime during a painting session. I don't treat it like a specific stage of the painting, but consider it for all stages of miniature painting.

As we know, our skin is made up of many translucent layers that cover underlying muscles, bones, ligaments and internal organs. When light hits the skin, some of it is rebounded while some penetrates the various layers and gets bounced around before it reflects back at the viewer's eye. This is called sub-surface scattering. There are lots of different skin types and colours, so getting the various hues used right is important. Get them wrong and it throws the whole miniature off, because our skin is the largest organ of our integumentary system and the most recognisable thing we all have in common.

When I paint skin tones, I try to keep this in mind. Like our real skin, I build up the finished skin tone using many layers of translucent paint. This adds a richness and depth to the final model that, although not impossible to do with a normal brush, would take a lot of time and many more layers to get a similar result.

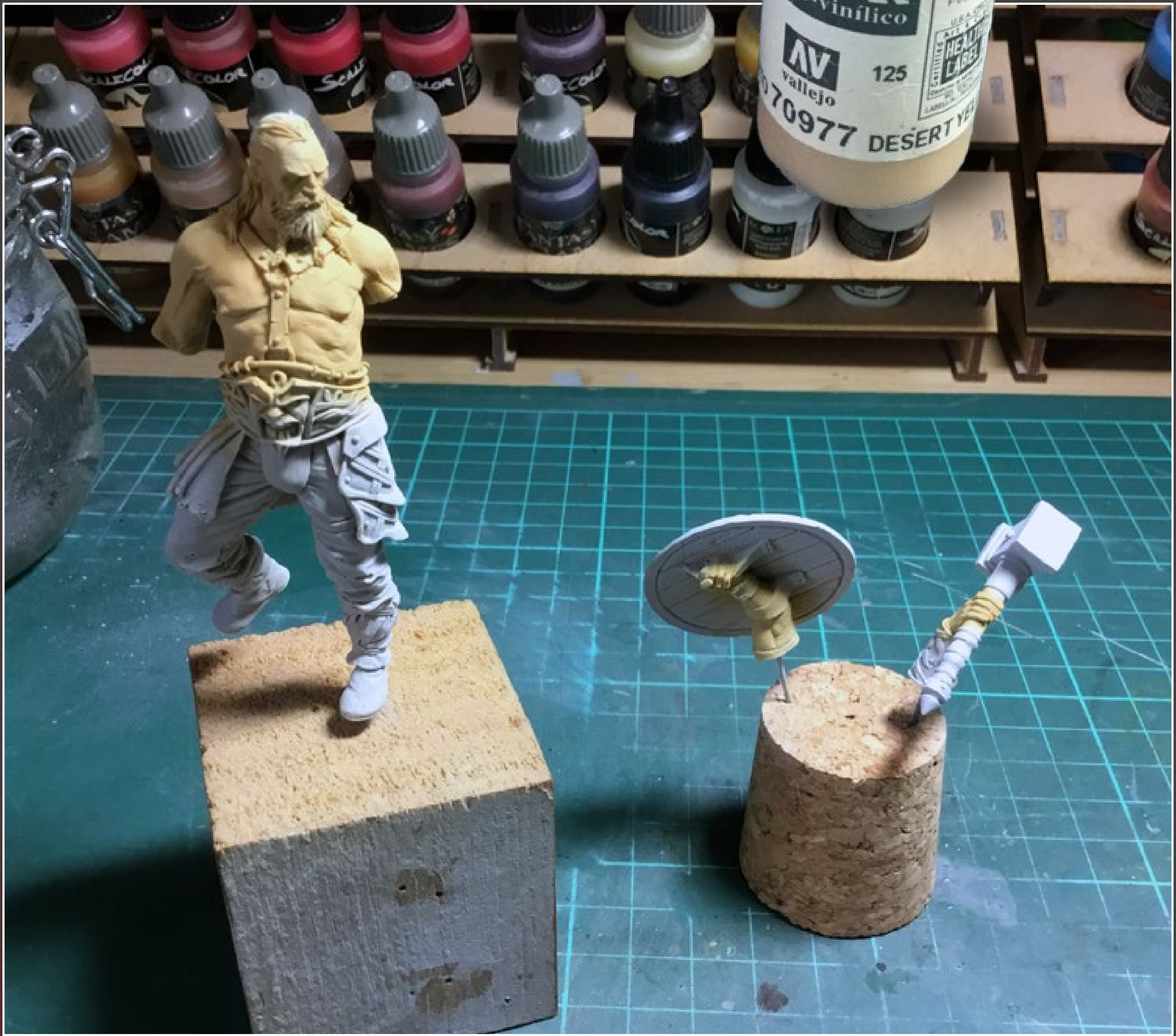
You will also notice that I paint more shading layers with the airbrush. There are a couple of reasons for this. The first is because we are painting a rugged skin tone specifically for this model, so a deeper, richer hue is required. If we were painting a woman or where the mood of the model needed to be lighter, there would be more emphasis on the mid tones and highlights. The second reason is that I feel you can add more drama to a model using the shades more than you can do with the highlights.

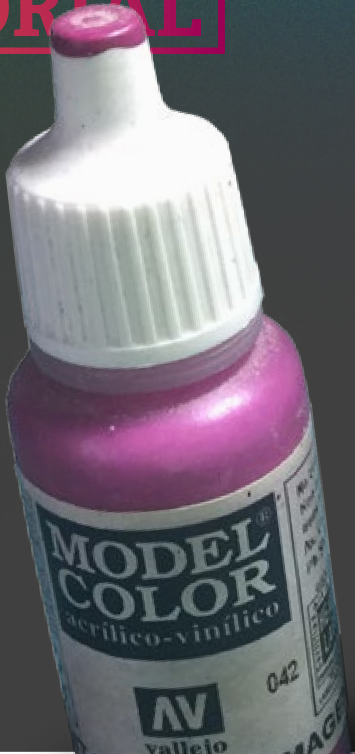
Using the airbrush helps us in a second way and one it was perfectly designed for, which is the zenithal lighting I'll be using for this model. This is still the most common way miniature painters approach a miniature and for many it's also the starting block to move away and use a secondary object source lighting effect. Before we move on to the first step of this short tutorial, the miniature was prepped and primed using some thinned Mr. Surfacer 1500 from Mr. Hobby. I find that this primer gives the best surface for miniature painting.



Step One: Key Colour

The first step (after priming) is to apply a key colour to the skin areas of your mini. This gives an overall tone to the hues and because we'll be using transparent layers that won't cover all of the surfaces the model needs something to cover the grey of the primer. Mix a fair amount of this paint, as we'll come back to it later to fix any errors in the next stage. We also need it to be fairly thin because, for this step, we need a totally opaque cover. It's always better to apply it in several layers avoiding drips and runs, so take your time. I sometimes use a hair dryer to speed up the drying of the paint, but again be careful — this is a resin miniature and we don't want it too hot or it'll deform.

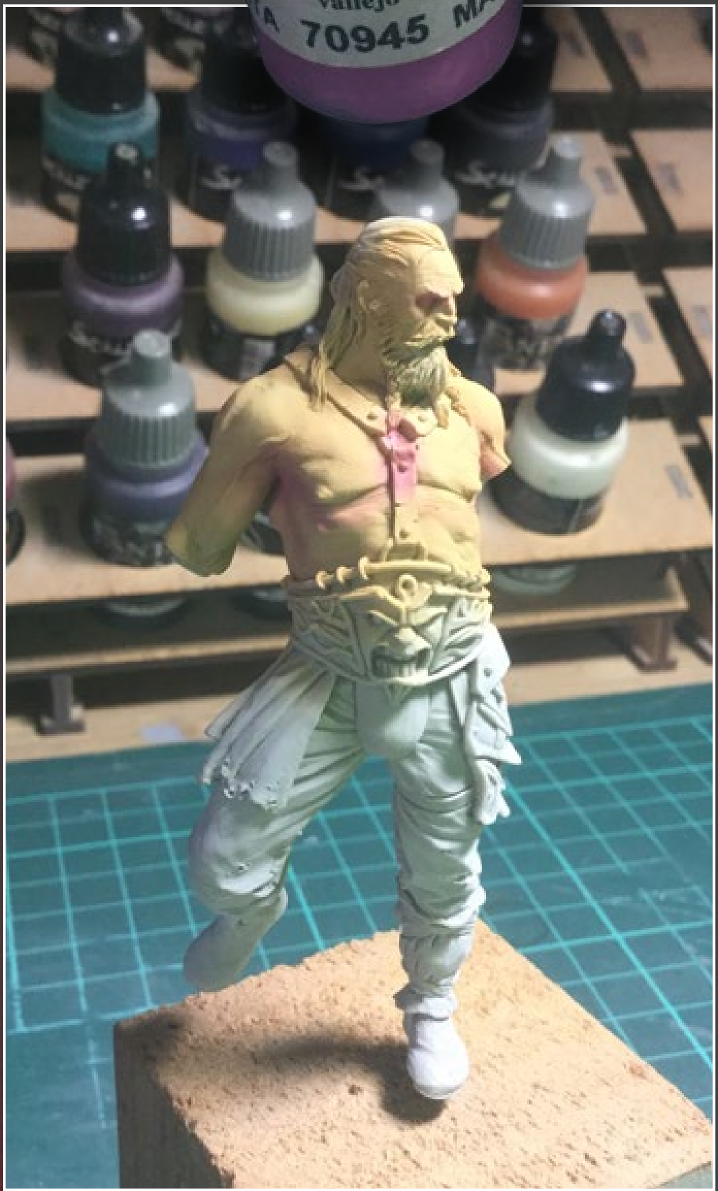


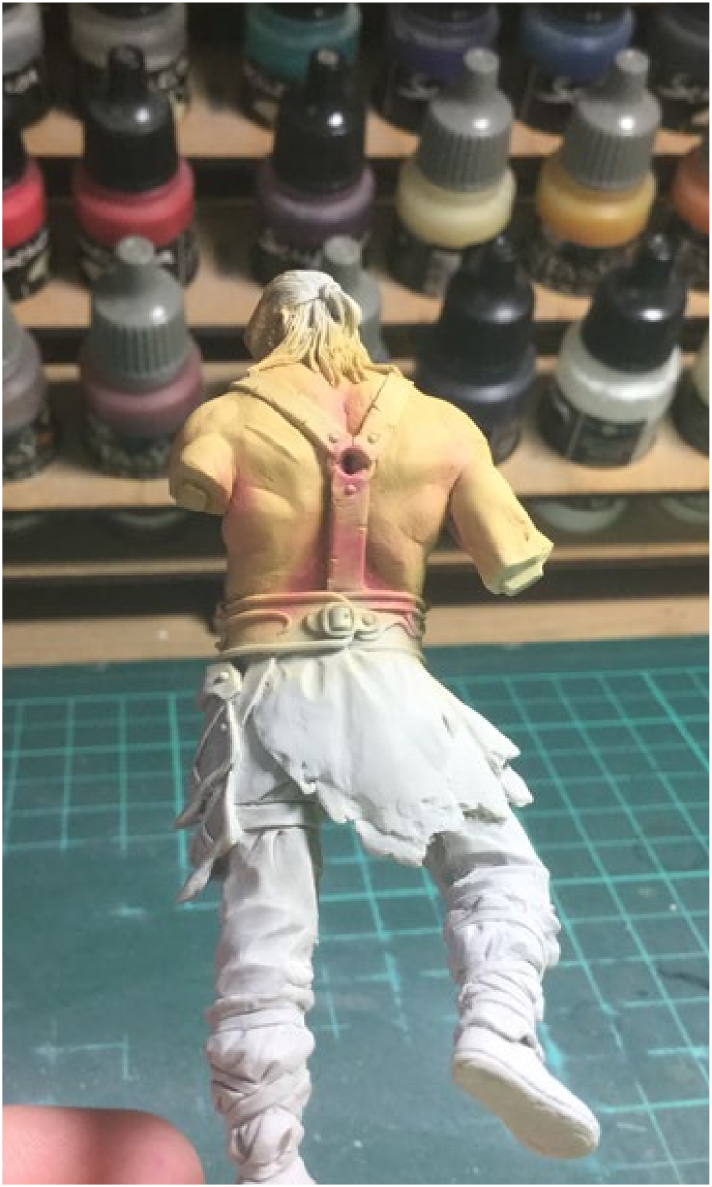


Step Two: Under Painting

If you look at yourself in the mirror, you'll notice that some parts of your face (in fact your whole body) are redder than others. This is where the skin is thicker over layers of muscle and tissue rather than then over bones and cartilage. Basically, there is more blood under the skin that is being seen through the translucent layers.

We can simulate this by using a pure magenta colour fired right on top of the key colour. I concentrate on the eye sockets, under his arms, under his chest muscles and down the centre of his back. The paint should be fairly opaque and we want a smooth transition. I made a mistake and over shot the paint in his eye sockets, so I went back to the key colour to correct this. If your airbrush has one, set the lever adjuster so it doesn't allow too much paint to flow.





Step Three: Mid Tones

This is the first of the transparent layers where we start to build up the depth and richness that will make the skin interesting and convincing to the viewer. For this layer I will just be using Scalecolor's Basic Flesh (grrr) colour, but I will also be adding some Vallejo Airbrush Thinner. This is basically the same as glaze medium and it lowers the pigment ratio while maintaining the same viscosity of the paint, which you can then thin to go through the airbrush. This gives us a transparent colour where the under painted magenta, which has been toned down, can still be seen through this layer of paint.

ALECOLOR
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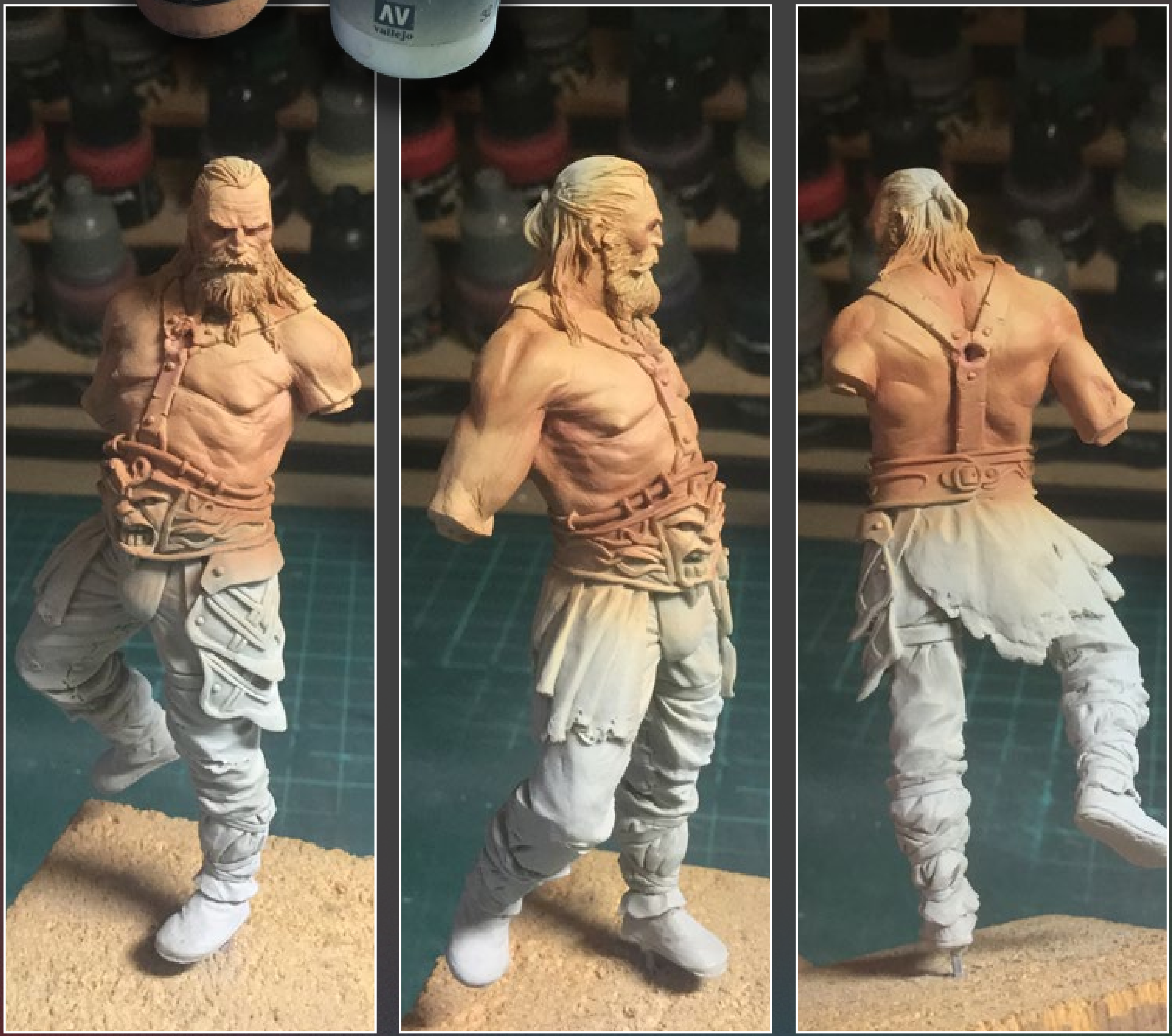
DILUYENTE
THINNER
DILUANT
AV
Vallejo



Step Four: First Shade

For this step, I make another mix of the mid tone then add some Vallejo Model Air Burnt Umber to darken it a little. Some people like to use Tank Brown, which has more red, but we have already have the redder areas done with our under painting layer, so it's not needed. Again, I will use the Airbrush Thinner to make the paint transparent.

In this step, we will add to the depth of the redder areas to build up the richness of the shadows, but we will also use it to define and shape our miniature. Using short bursts and firing the airbrush from below, paint only gets picked up on the surfaces of the model that point downwards. We don't need to rush this; just build up the depth of the colour. Once you're happy with the result, run some cleaner through your airbrush and move on to the next step.

● Mid Tone Colour

● First Shade Colour

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Air
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DILUYENTE
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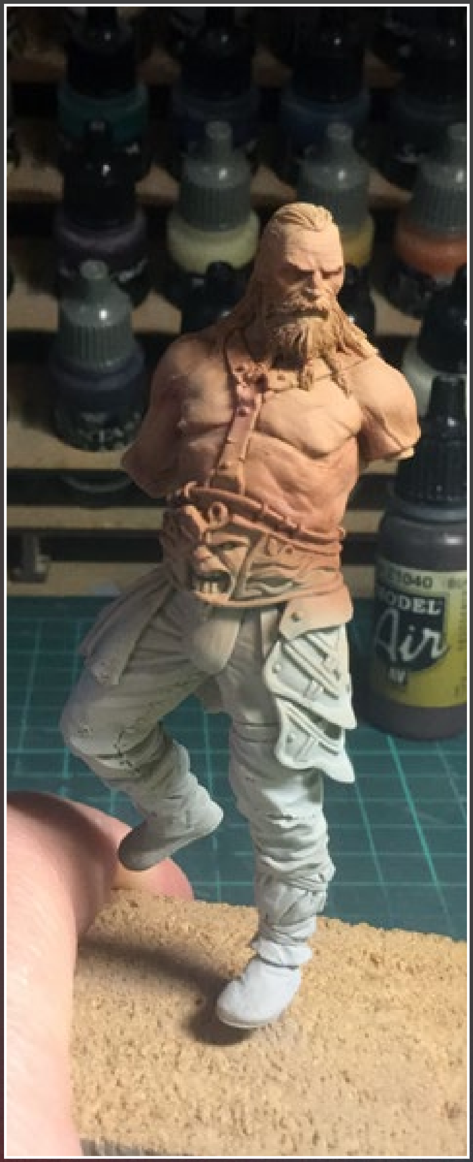
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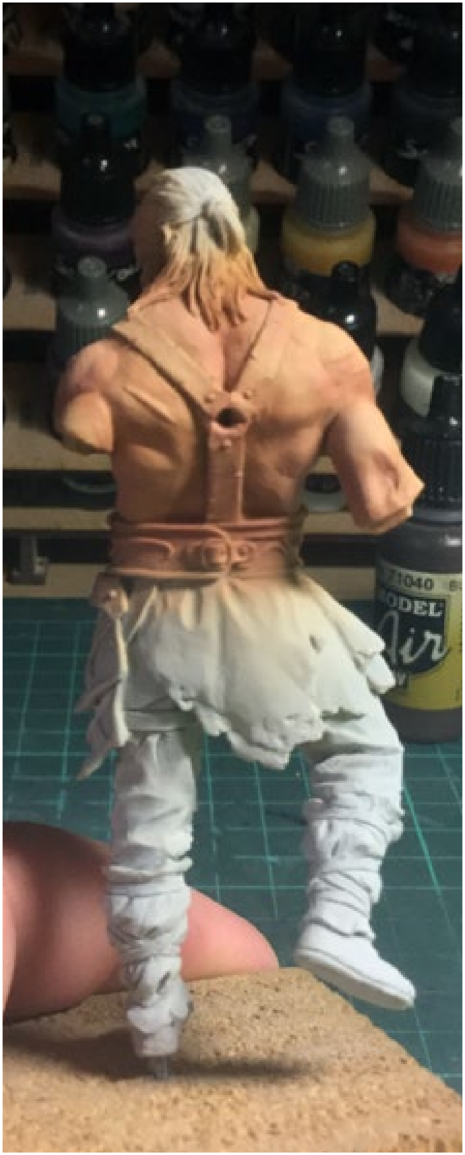
MODEL
Air
AV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Air
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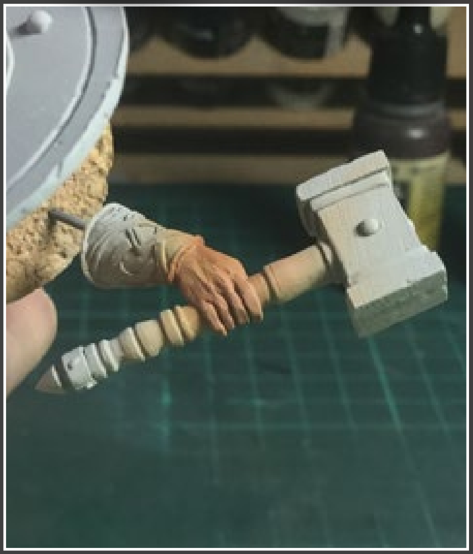
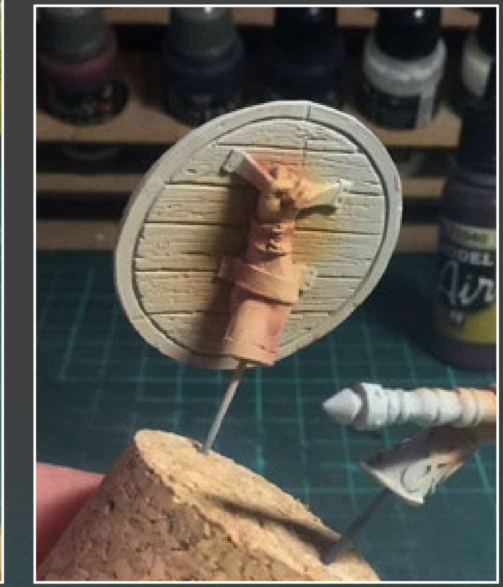


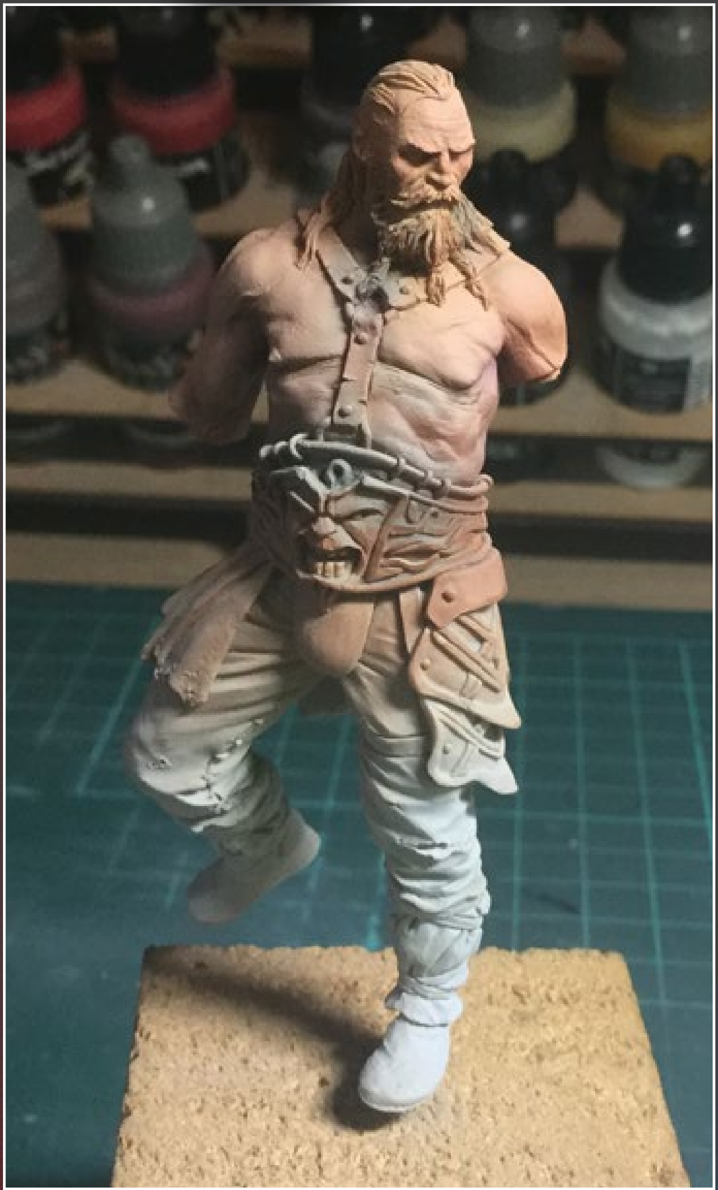


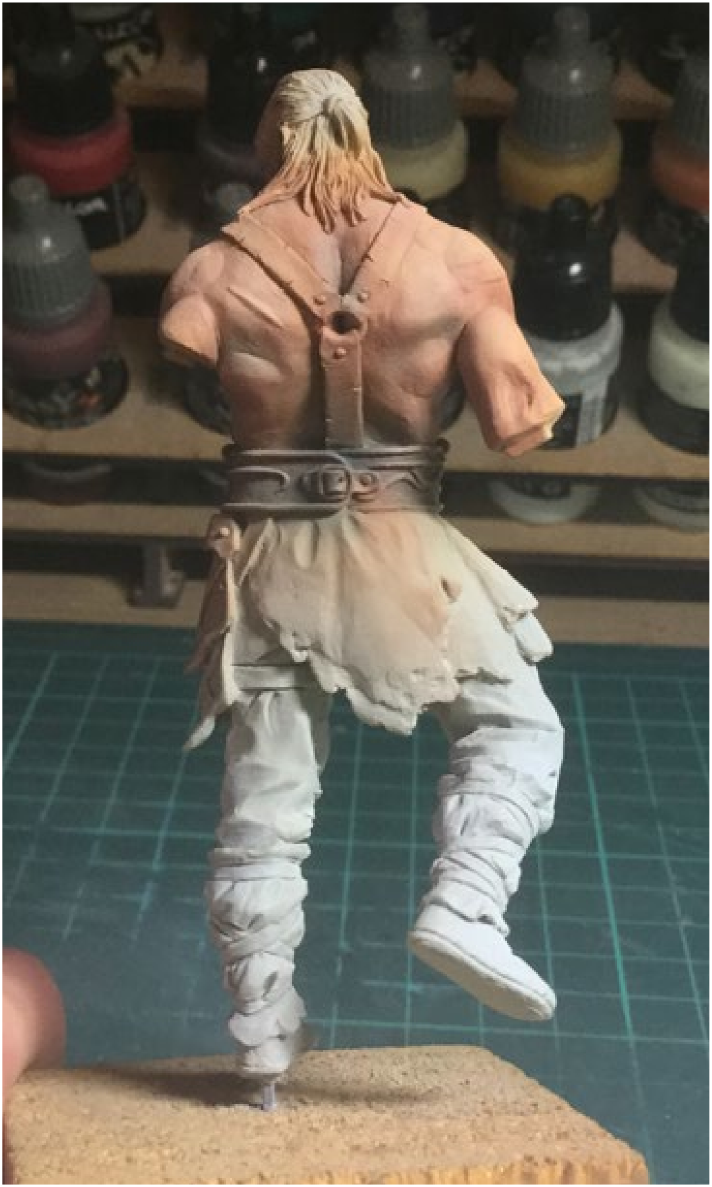
PANZER ACES
acrylic-colors
Color System
AV
vallejo
309 Periscopes
061
DILUYENTE
THINNER
DILUANT
AV
vallejo

Step Five: Second Shade

For this step, we will use a mix of Vallejo Panzer Aces Periscopes with a touch of our mid tone to change the hue slightly to the one used on our model. This will make a nice cold shadow. We will also add a fair amount of the Airbrush Thinner, because we want our previous layers visible.

Again using short bursts of the airbrush, we go over the areas painted previously albeit not all the way, just concentrating on the deeper shadow areas. We can also use this to separate skin tone areas from other parts of the model. Once you are happy with the results, clean your airbrush thoroughly, because in the next step we will be using very different colours and we don't want any trace of this colour in it.

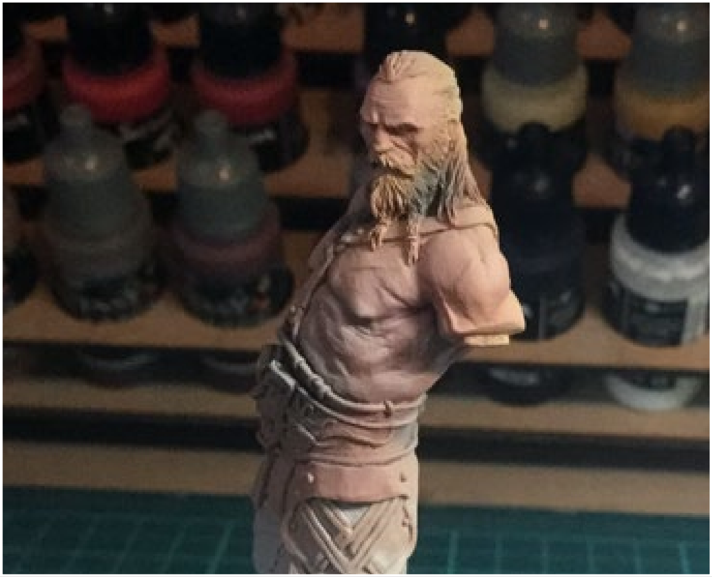


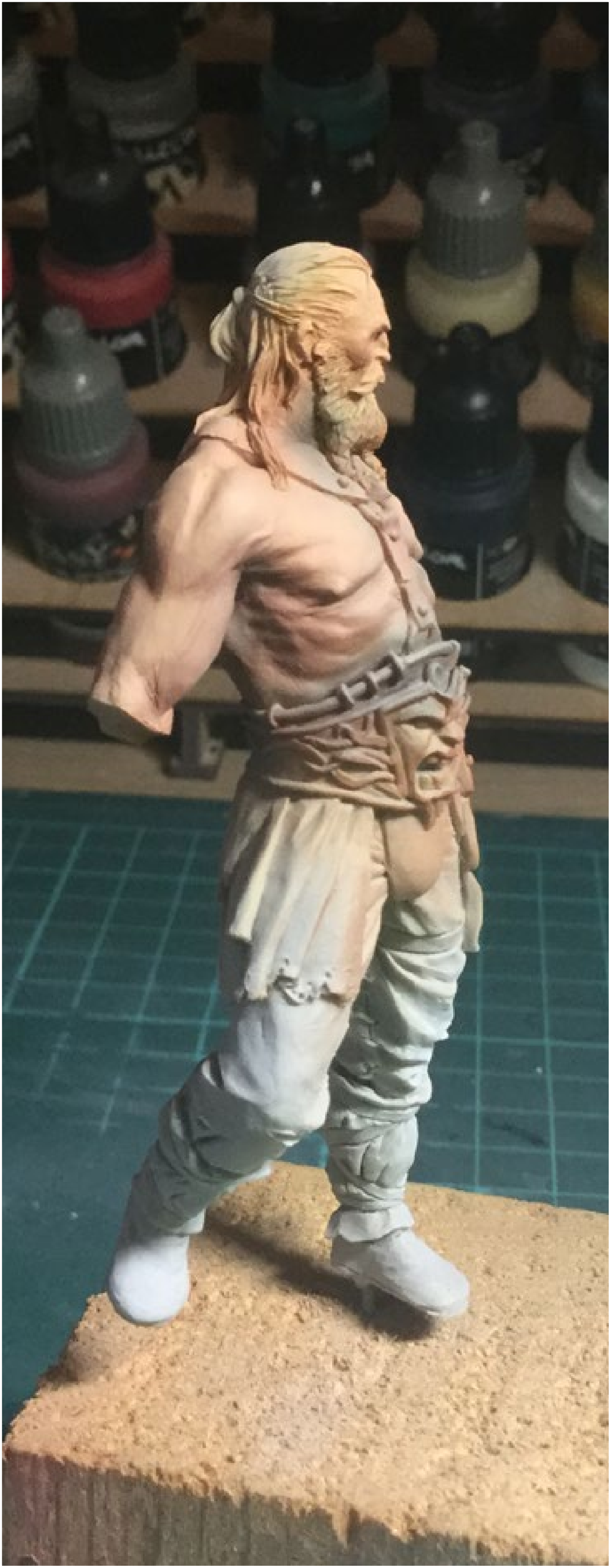


061
DILUYENTE
THINNER
DILUANT
AV
vallejo
ALLECOLOR

Step Six: Bringing Back the Mid Tones

This step is pretty simple and a chance for us to fix any over spray they might have happened. It's also the chance to sharpen up areas that might look a little soft. Using our mid tone colour we mixed earlier, we just use the airbrush to re-establish the main colour and fix any mistakes. You'll already know that this paint mix is fairly transparent so it will take many layers for it to be opaque, but that's not what we are looking for. I don't mind if some of the mistakes can still be seen. As long as the hue matches our mid tones, it will just be an area that will add interest. We are using the mistakes to add character to the miniature and interest for the viewer.



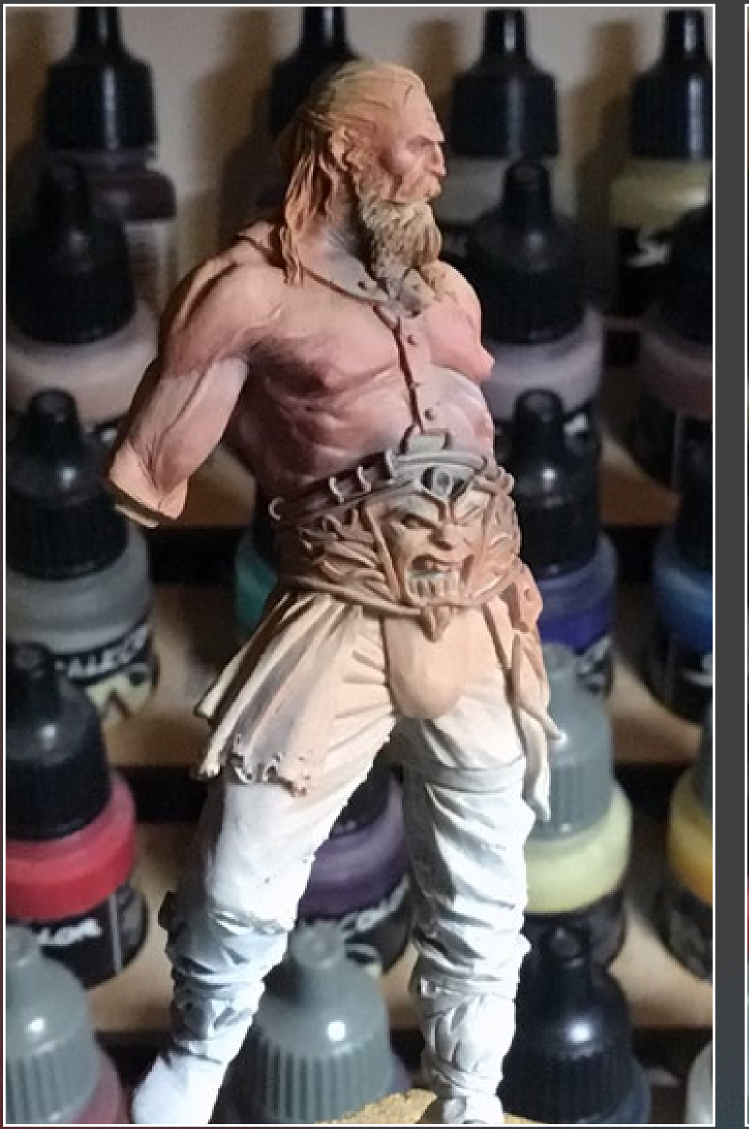


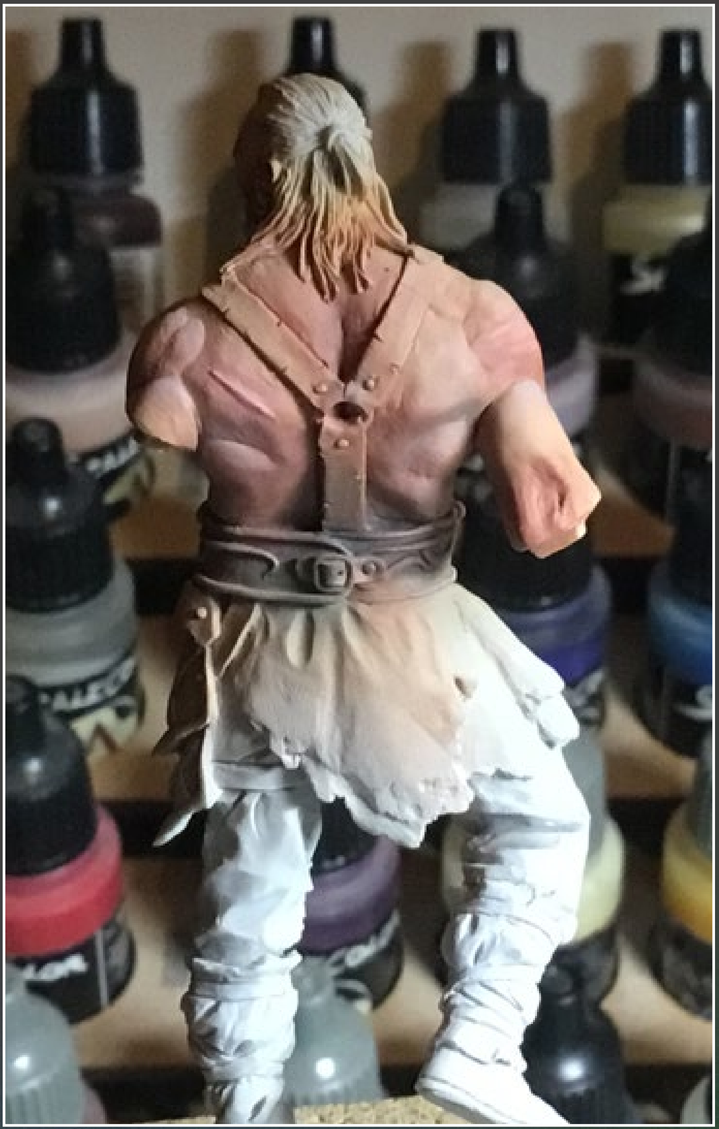
061
DILUYENTE
THINNER
DILUANT
AV
Vallejo
SCALECOLOR
SCALECOLOR
BLUE
SC 05

Step Seven: First Highlight

At last we move on to the first highlight, and the only highlights we'll be doing with the airbrush. This step is actually the complementary stage to step four when we added our first shade. You will notice that our skin tones so far are pretty warm, even with the Periscopes blue from step five, so I think we should change that a bit. I was introduced to this colour as a highlight to skin tones by Fernando Ruiz, so all the credit must go to him for this stroke of genius.

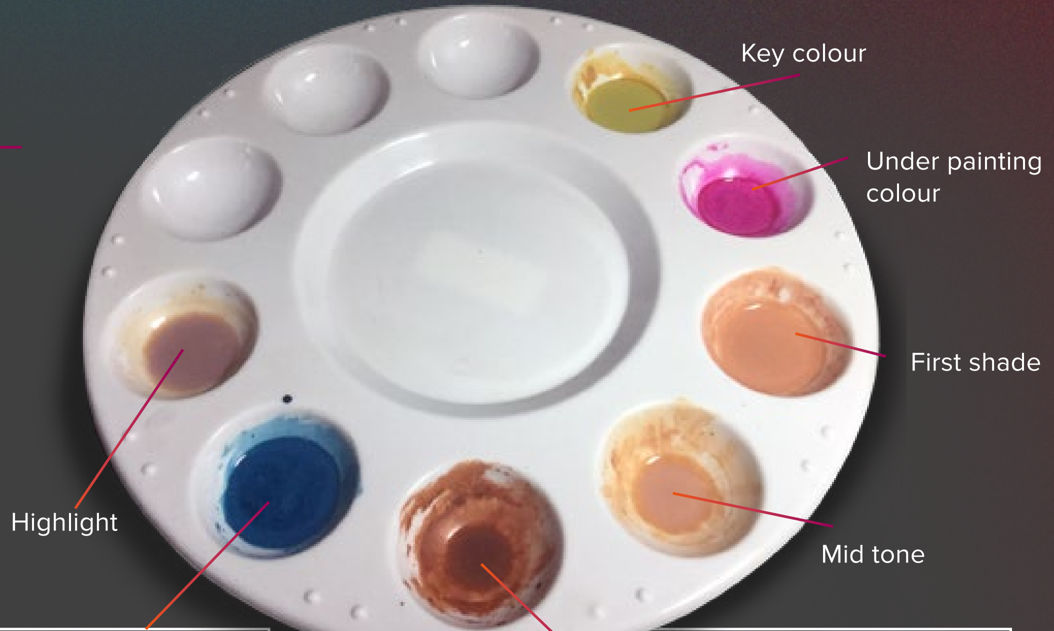
I make a 75/25 mix of our base colour and some Scalecolor Artic Blue, which gives us a nice cool highlight for our skin tone. Add in some of the Airbrush Thinner to make it transparent and fire the airbrush from above the model, so only the upper surfaces pick up the pigment. Build up the colour for this step in several layers. Once you are happy with the results, you can give your airbrush a thorough cleaning as we are finished with it.

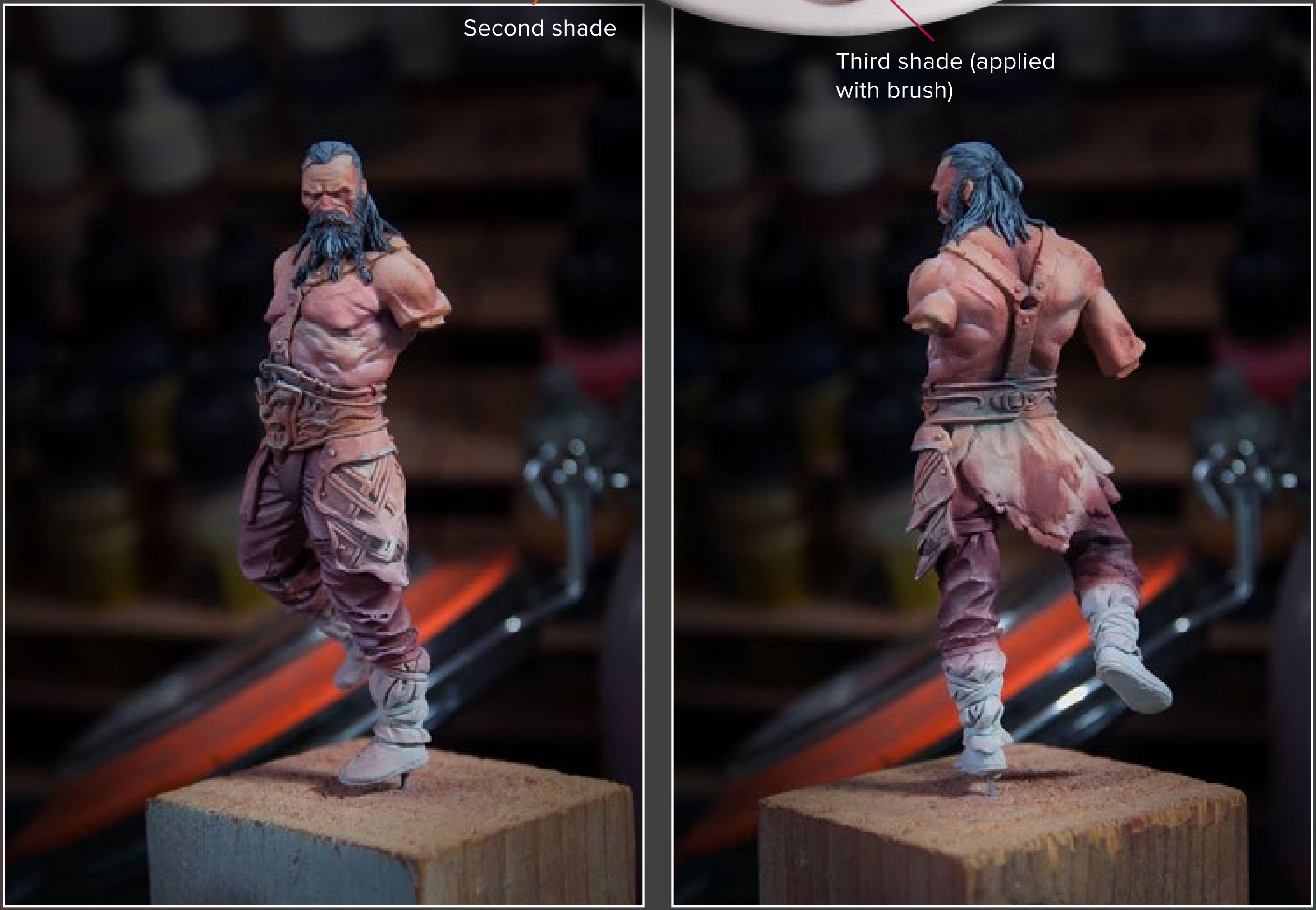




Step Eight: Finishing Off With a Brush

For this step I mix a slightly darker version of our first shade, adding more of the Burnt Umber and I add another drop or two of the Artic Blue to our highlight. Then working on specific areas of the model, I deepen the shadows in the tightest of creases and sharpen the highlights at the very top of the highlights. This, working with the shade colours already laid down, adds depth to areas such the ribs and muscles down his flanks.


Key colour
Under painting colour
First shade
Highlight
Mid tone
Second shade
Third shade (applied with brush)



This draws this little step-by-step to a close. I hope you find something useful from it and decide to give it a go. Post up your results on the FPM facebook page or tag us on Twitter. We'd like to see the results.

MINIATURES ARTWORK GROUP

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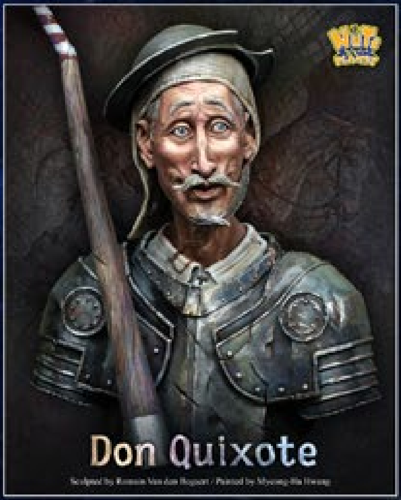
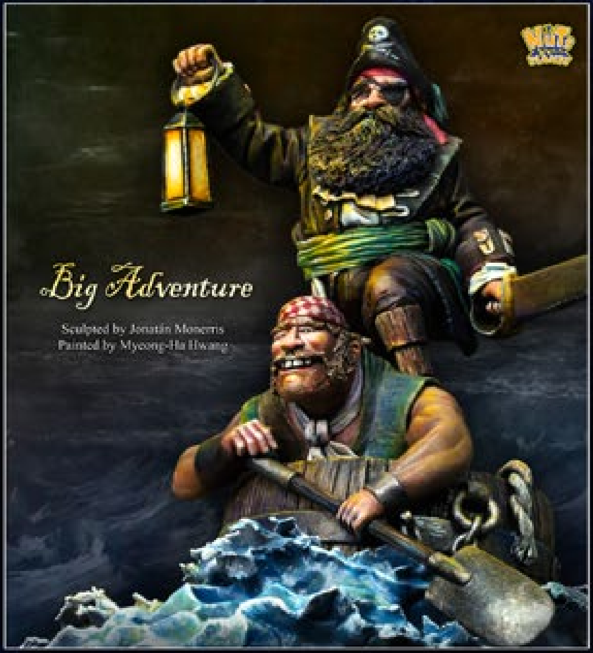

Don Quixote
Sculpted by Romain Van den Bogaert / Painted by Myeong-Ha Hwang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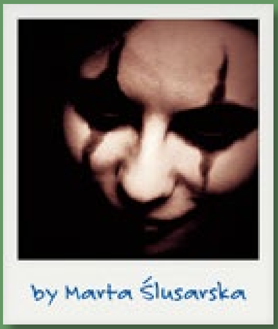


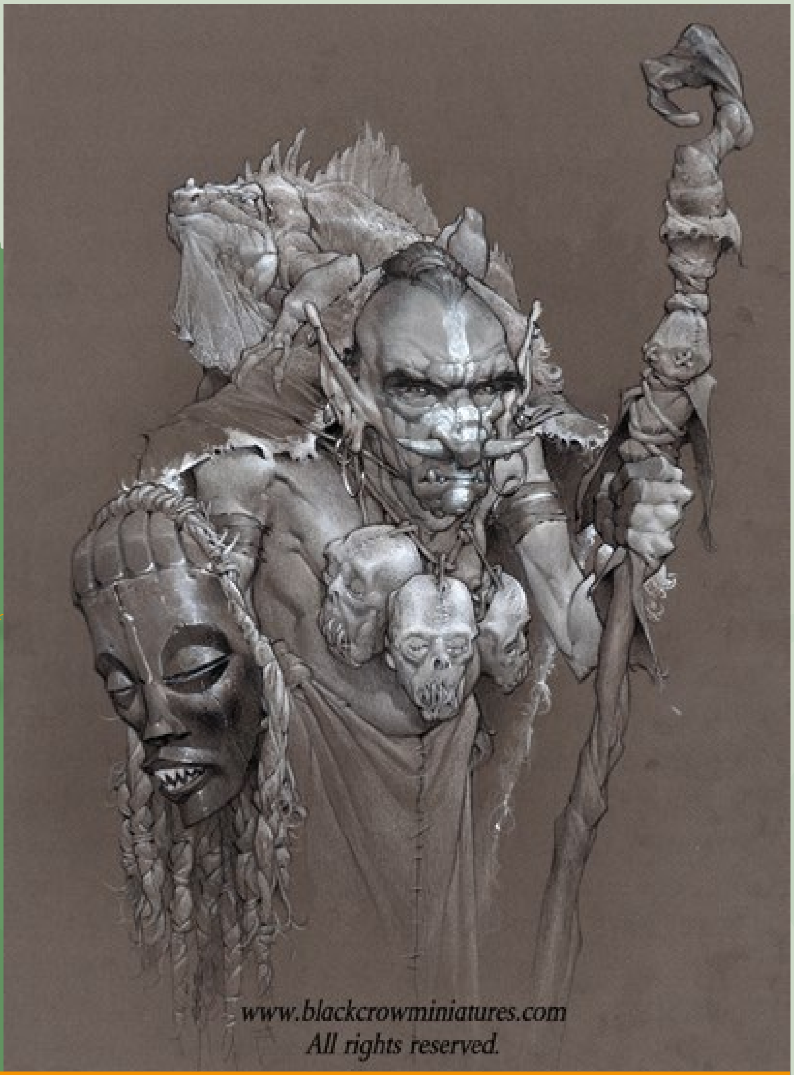
by Marta Ślusarska

Details

Price:	€35 + shipping
Scale:	1/12th
Material:	Resin

Available from

Black Crow Miniatures



www.blackcrowminiatures.com
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Black Crow Miniatures' Juju, Black Soul

Today, I have for you the review of yet another bust. This time a lovely little gem from a fairly new company called Black Crow Miniatures. Grant you, they have been in the market for a while now, but compared to some other companies present in the market for many years, I'd still consider them fairly new to the business. It is most definitely a company that is not receiving the attention it deserves.

About Black Crow Miniatures

Black Crow Miniatures is a small, boutique company offering great quality miniatures and busts, both historical and fantasy. Well, more like halfway between both genres.

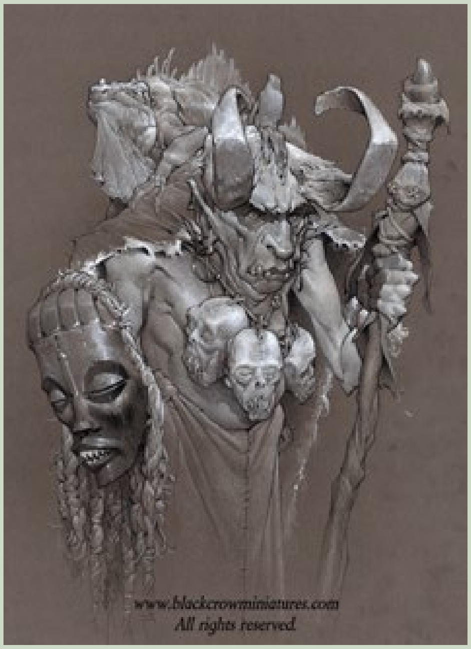
They specialise in bigger scales; 75mm for figures and 1/10th for busts. Both of those scales are really nice for painters, allowing for some complex details and textures. In my opinion, it is most definitely a company worth keeping an eye on in the future.

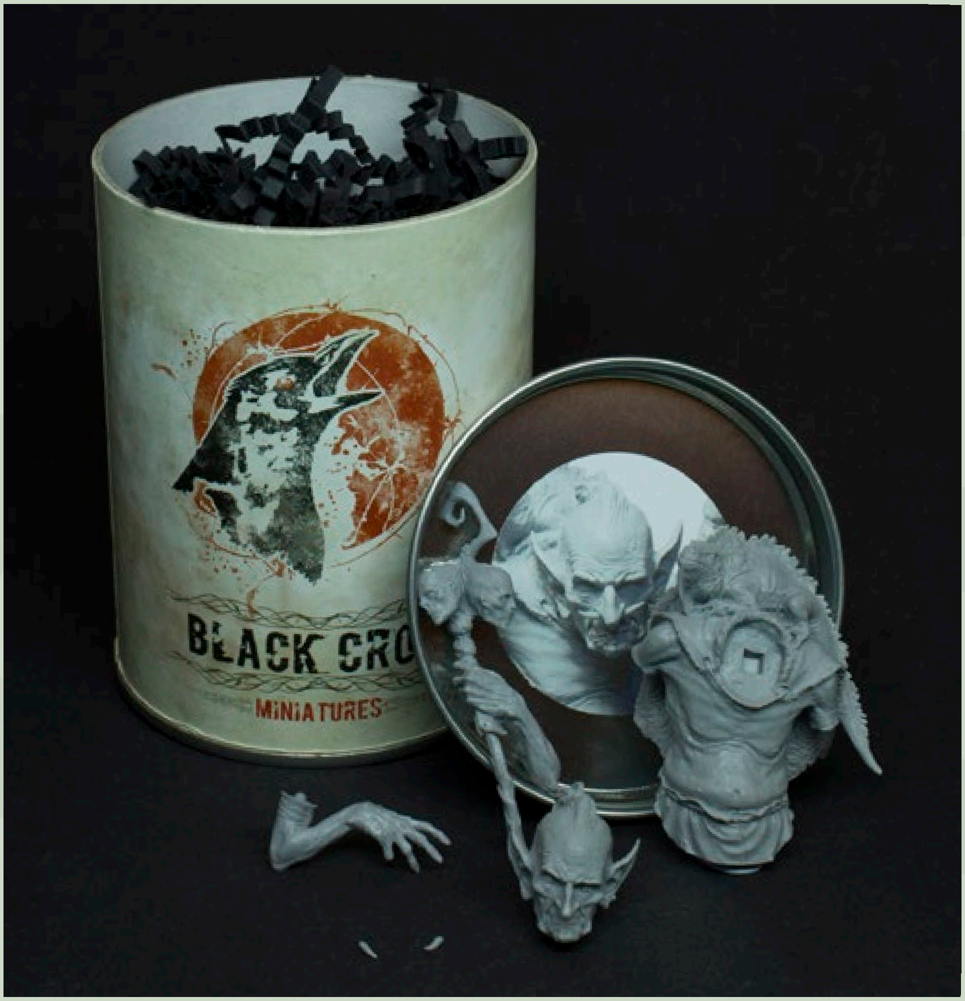
About the Character

Juju the Black Soul is a goblin shaman and a pretty good one, judging by all his accessories--the shrunken heads on his staff, Komodo dragon on his back, the shield...you have to be good when you have a lizard as your pet, right?

According to guys at the BCM headquarters, there is no particular story behind the creation of this character. They just wanted to create something cool by mixing ideas, real photos, tribal details and adding to the witch doctor all the details they found interesting in a first simple view of the character. I can tell you that they were thinking about sculpting and releasing both versions of the character including both heads on the kit, but finally decided to develop only the classic version. In my personal opinion, it's a pity they decided against this. I think both of them look pretty cool. To be fair, I can't even decide which one is cooler.

On the other hand, it might be a blessing that Black Crow decided for me. I could have had a real problem here...more likely than not ending up with me buying two copies.

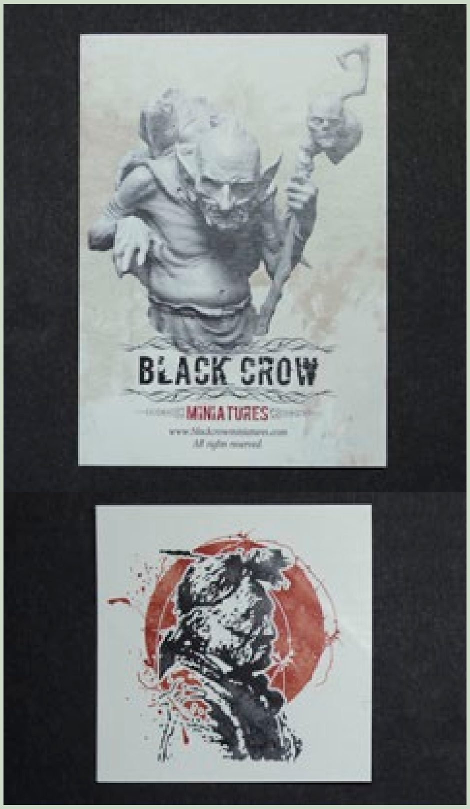




Box

As you can see in the picture above, Black Crow Miniatures is taking care of their product in a big way. They deliver miniatures packaged in lovely cans with their black crow (both an animal and the Native American) artwork and a photo of the miniature inside on the top lid. In the can, you can find very lovely black paper ribbons to keep safe small parts kept in zip bags and the main body wrapped in bubble wrap, for even better protection. These extra security measures are a nice touch, taking into consideration how fragile and thin some parts are.

There is also a card and a sticker in the box; these are little promo materials and a very nice detail, if you ask me.

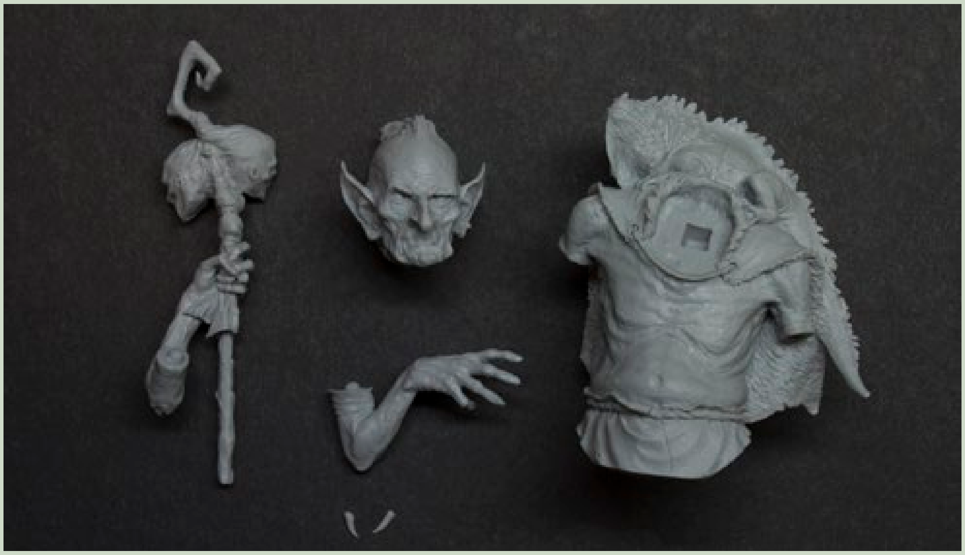


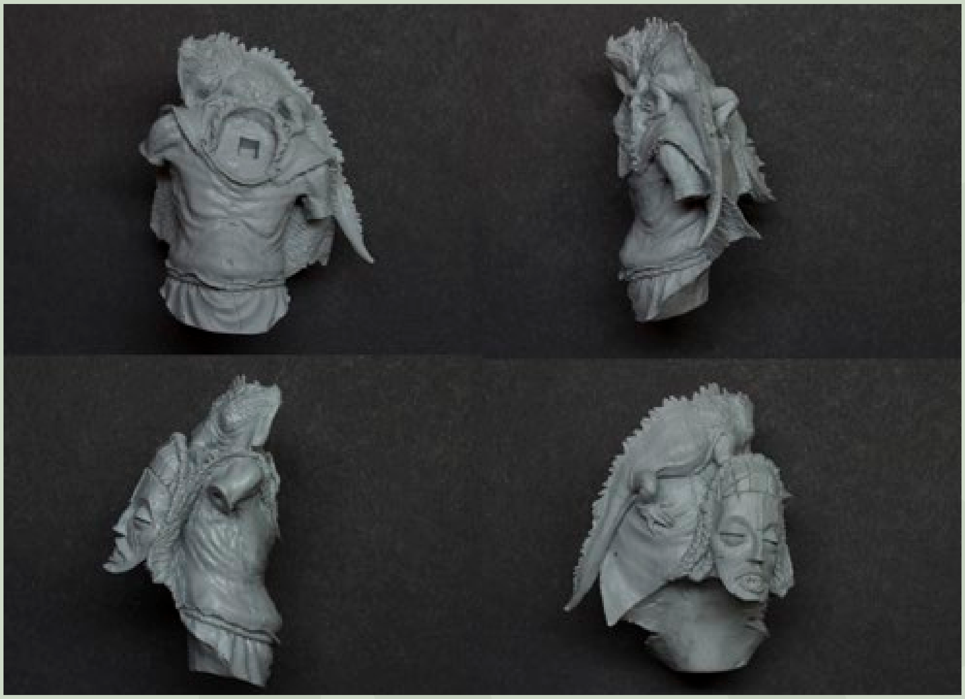
Quality of the Cast

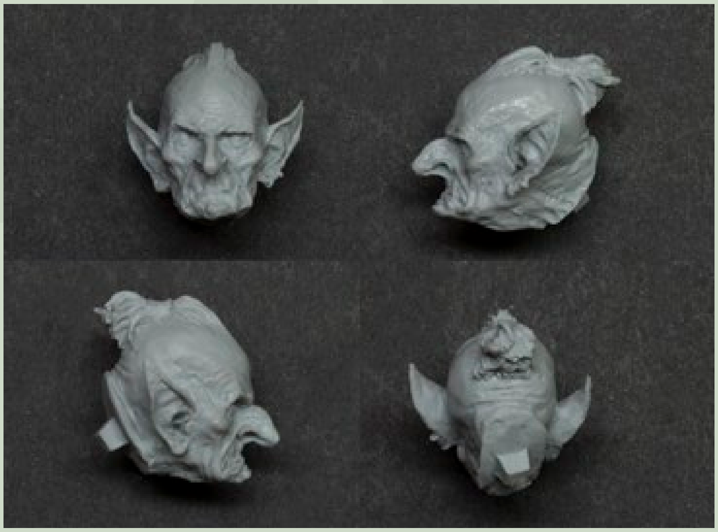
I am really blown away here. This bust is very complicated, with a lot of texturing and small intricate details and yet it took me a long time to find any imperfections. On the photos you can see some of the dust and tiny speckles of resin here of there, but it's just that. The dust will be easily removed in the cleaning process with a little bit of soap and a brush.

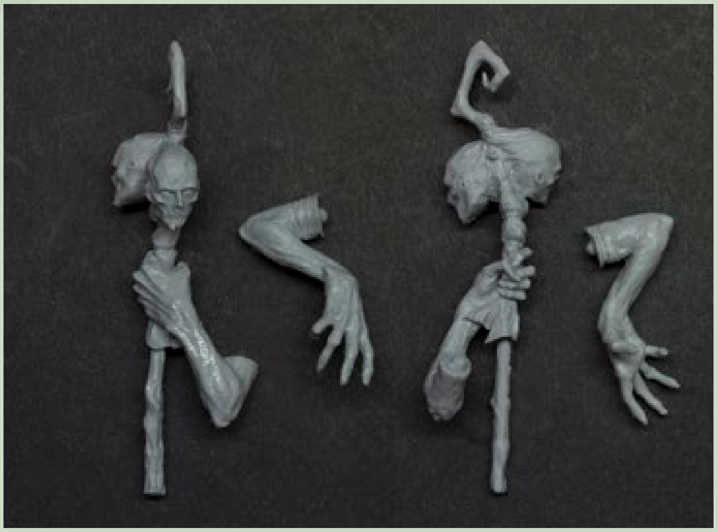
The only true issue I managed to find so far is a tiny air bubble on the chin of one of the shrunken skulls on Juju's staff and possibly a tiny mould line under the chin. That's all I could find and it will be dead easy to fix. The rest is clean...and I am impressed.

I'm really amazed how it was even possible to cast such a complicated bust in such a great quality.









Details and Texturing

As I mentioned before, the bust is full of textures and tiny details. All of them add to the character of this bust and are recreated perfectly.

I absolutely love the way Luca sculpted all the tiny wrinkles on his body; the ribs showing through his skin, suggesting he's old and suffering malnutrition; even hair in his armpit is there and the lizard on his neck…it's really beautiful. You need to see it for yourself.

The only concern I have is how fragile some of the parts of this piece are. Especially the spikes on the lizard. You need to be very careful not to damage them. I managed to do this, of course, in the process of taking photos. However, it's absolutely not the fault of the piece, just my heavy handling.

Assembly

The bust consists of 6 parts: the main body with the lizard and the shield, head, left arm with the staff, right arm and two tiny pieces that look like tiny teeth or something; they are actually two parts of his nose piercing. Putting together everything else except for those two tiny bits of resin will be a piece of cake. Don't get me wrong, every part fits together nicely. There is almost no filing needed, but the piercing elements are so tiny… I don't even know how to start gluing them in place. I can almost see myself already on my knees looking for the pieces on the floor. Just be careful when working with these elements.

Customer Experience

This was the second time I have dealt with this company and both times it was smooth and as fast as possible. I find them very friendly and helpful, and every time I contacted them they responded quickly. I can recommend them with a clear conscience.

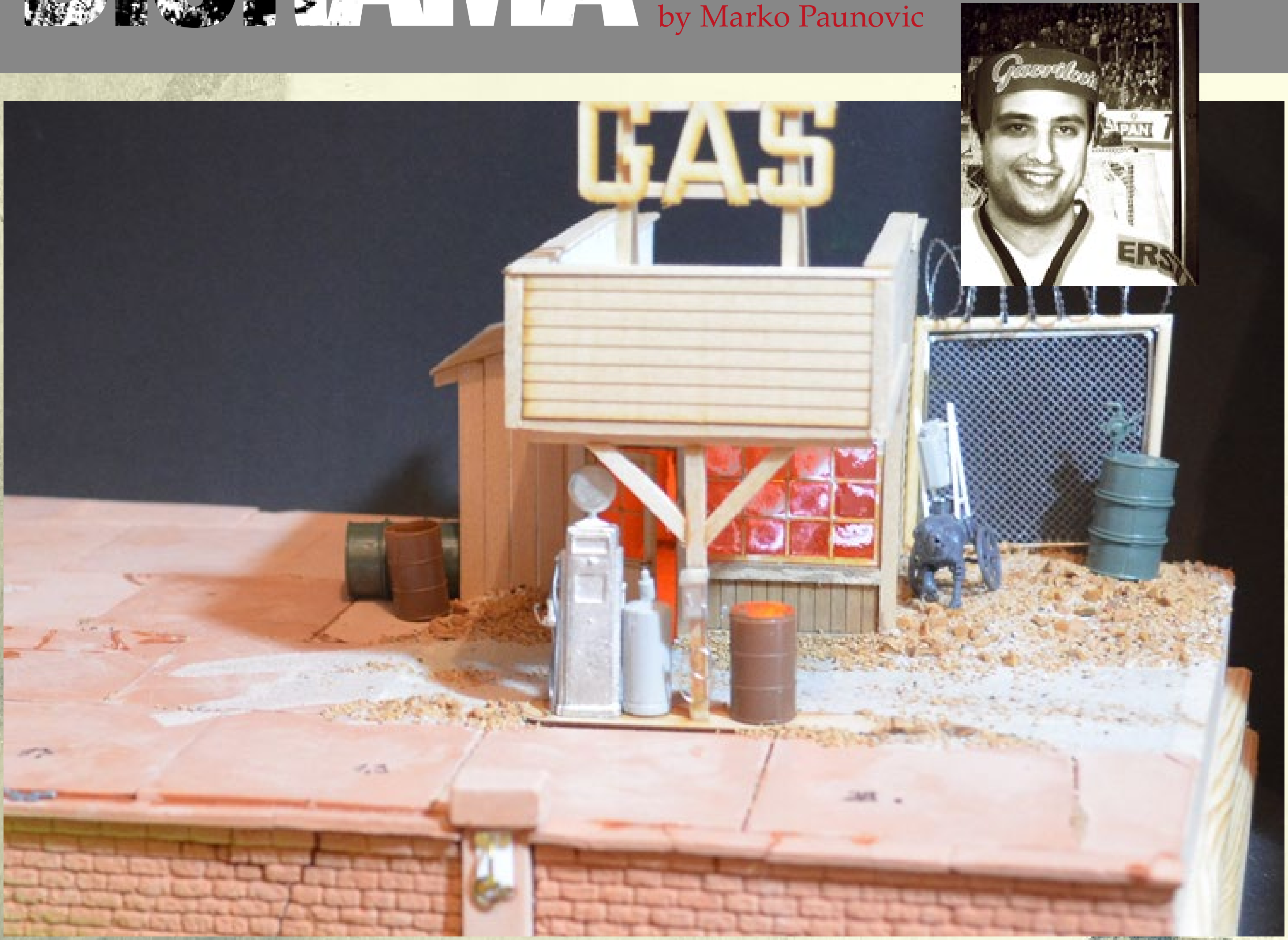
Overall Opinion

I find this bust refreshingly different from the stuff I bought recently and I'm really happy that there are companies like Black Crow Miniatures delivering this kind of miniature for us to enjoy.

POST-APOCALYPTIC DIORAMA

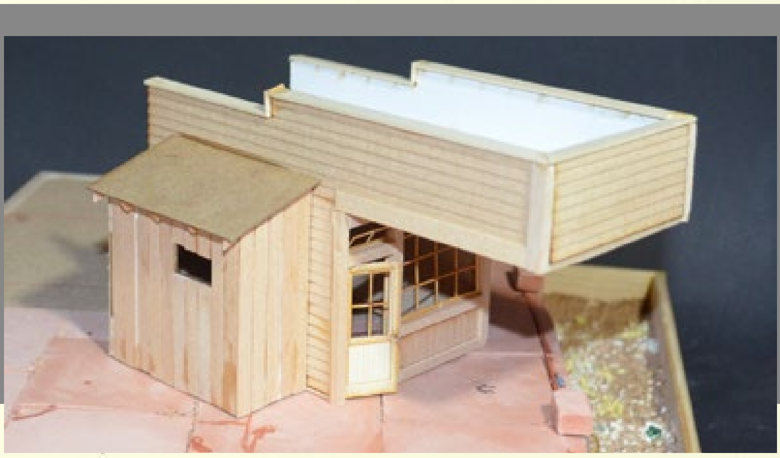
Step by Step Part 4

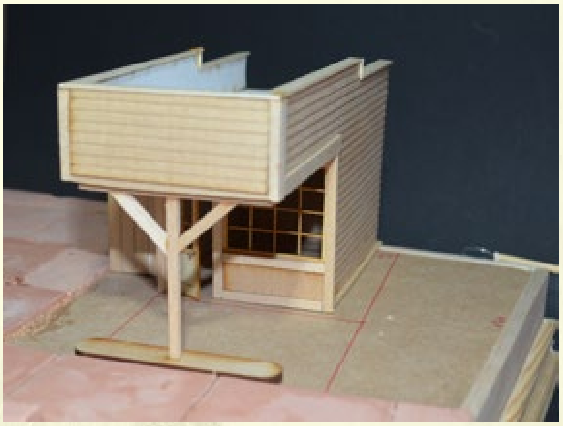
by Marko Paunovic



Last month I finished building the basic shape of my FOS Scale Models gas station kit, so the plan for this month was to finish the build and maybe even try out staining the wooden structure and see if that works. Also, I'll be adding the light inside the gas station and thus starting the second LED circuit. I won't be able to finish it, though, as two LEDs would go into the car/plane and one remaining would be a mechanic's light lying on the ground. Those I'll fit once I've built the respective pieces. Once I'm done with the gas station, I'll add the windows as well and (time permitting) I'll even stain them. When the building is done, I'll also construct the remainder of the terrain (ground and gravel) around it.

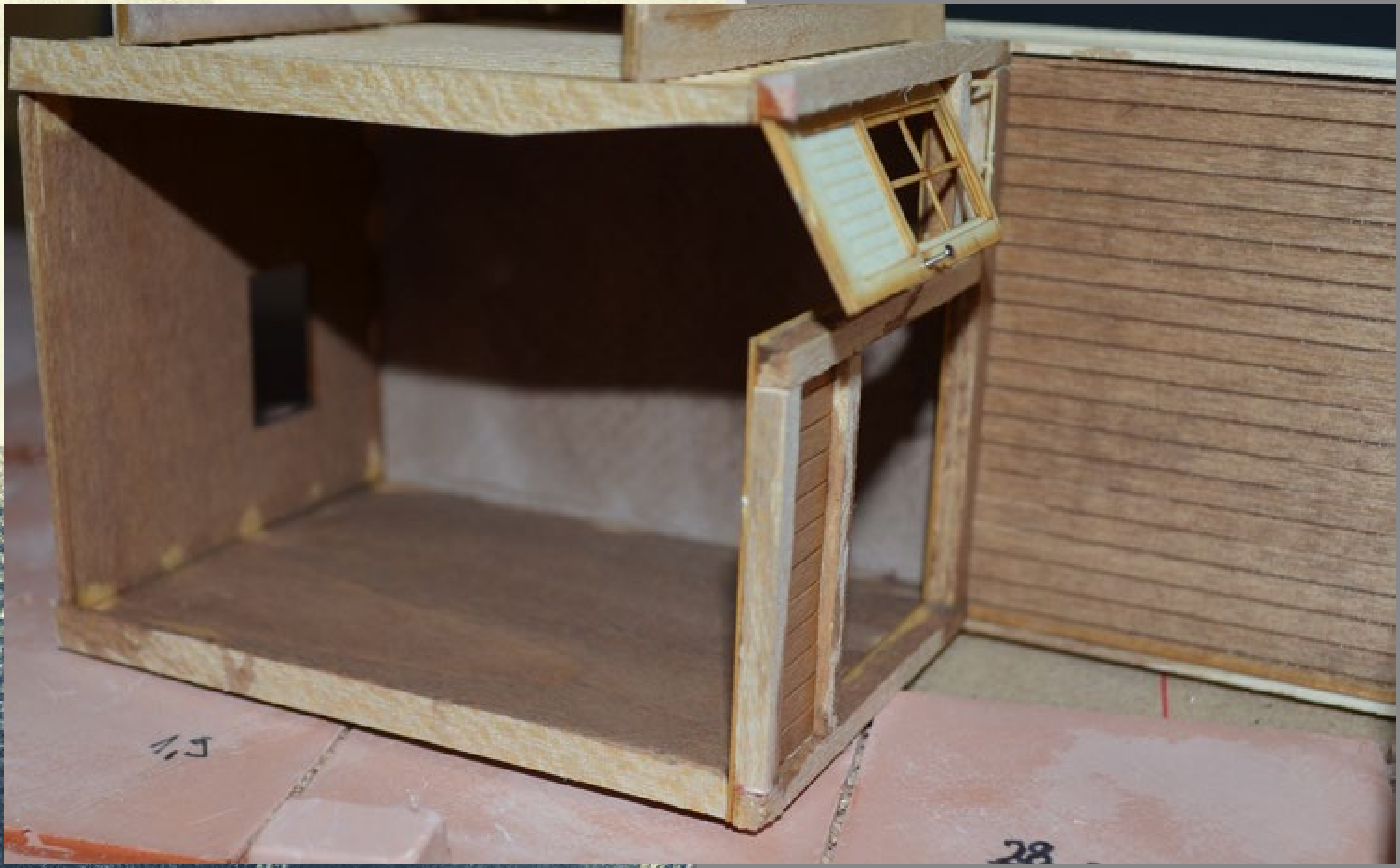
But I'm getting ahead of myself. First, I continued the build of the gas station itself. I added the shed on the left side of the gas station's main building. Once again, I was amazed at how difficult it was to follow the written instructions. For ages, kits of various types have had sketches as instructions; I really do not understand why someone would opt for a written text.



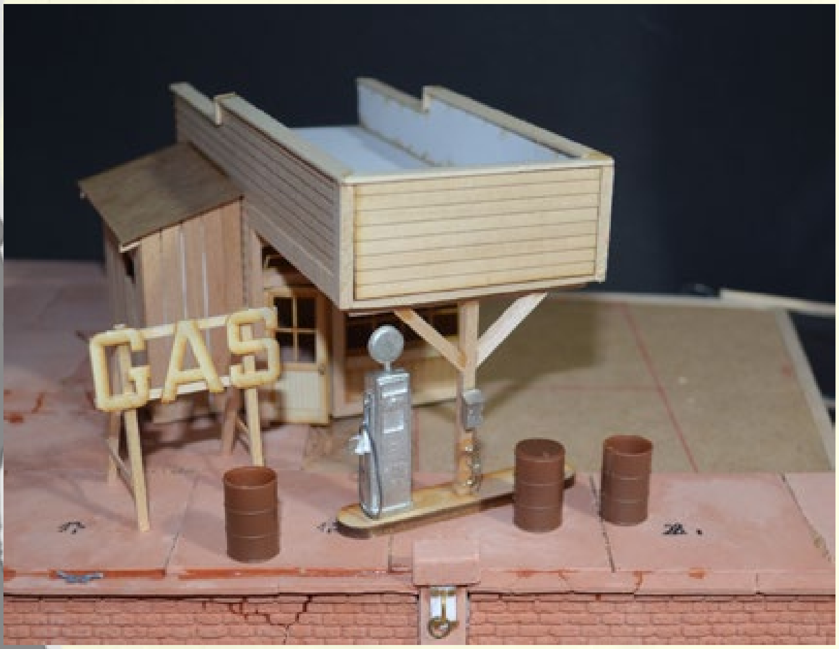


Once I was finished with the shed, I moved onto the main pillar supporting the roof of the gas station. With some ornamental planking and pieces of paper to represent the tar roofing, I finished the build of the gas station.

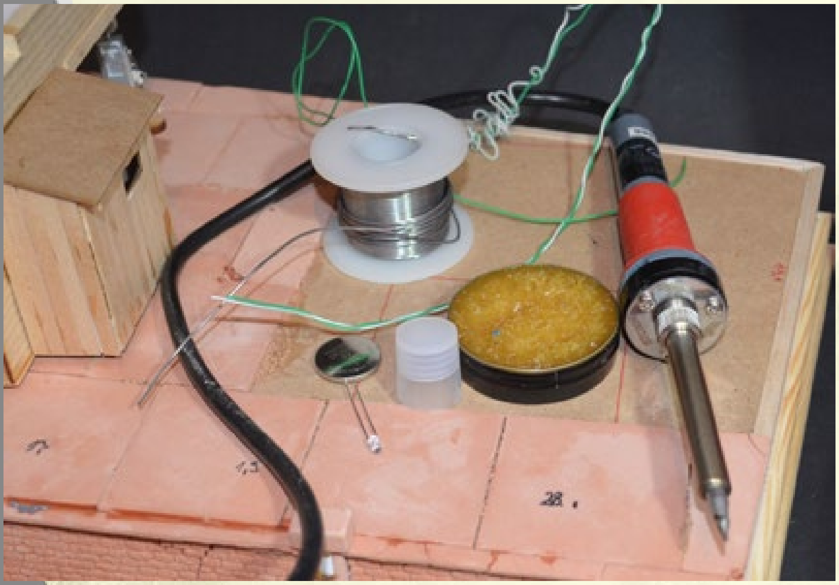
When I was done with the building, I decided to use the interior walls as a test ground for staining. I've only tried this a couple of times on some wooden models and I did not trust myself yet with the method on the outside of the building without testing it out. Staining the wood is really a nice way to paint the wooden objects. However, if there was some spillage of glue (be it PVA or superglue) during the build, it will really show once the stain is in place. Therefore, I mixed up some acrylic paint using water and some flow improver to make a sort of a wash and carefully covered the interior. As you can see, there was plenty of glue residue inside and it looks messy. As I was not quite sure how much glue got through the wooden planks (since it depends on how dry the wood is), I decided that I would only partly stain the wooden structure. As it's quite a fast method, I would only use it for the first layer or two when painting.

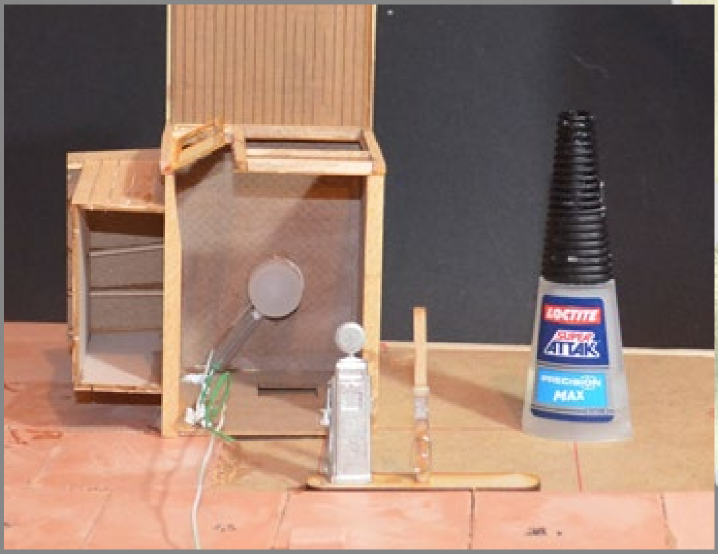


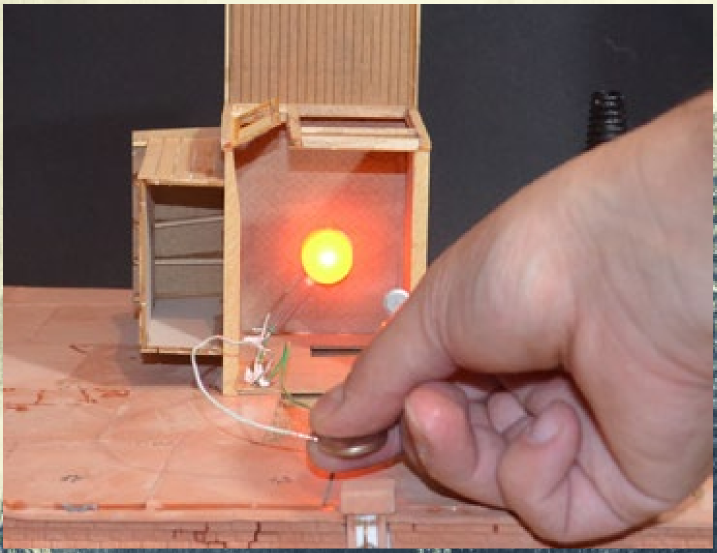
While the paint was drying, it was time to build and add some features from the FOS Scale Models kit in the form of a couple of barrels, canisters and a gas pump itself. As with the rest of the kit, these are made really, really well. In fact, the only thing about this kit I find not up to standard are the instructions. But I won't go into that again. The pump is a white metal cast with wires and plastic bits to complete the entire pump. The cast has nice details and is supplemented with various posters and signs provided with the kit. It'll look great once it's finally painted up.

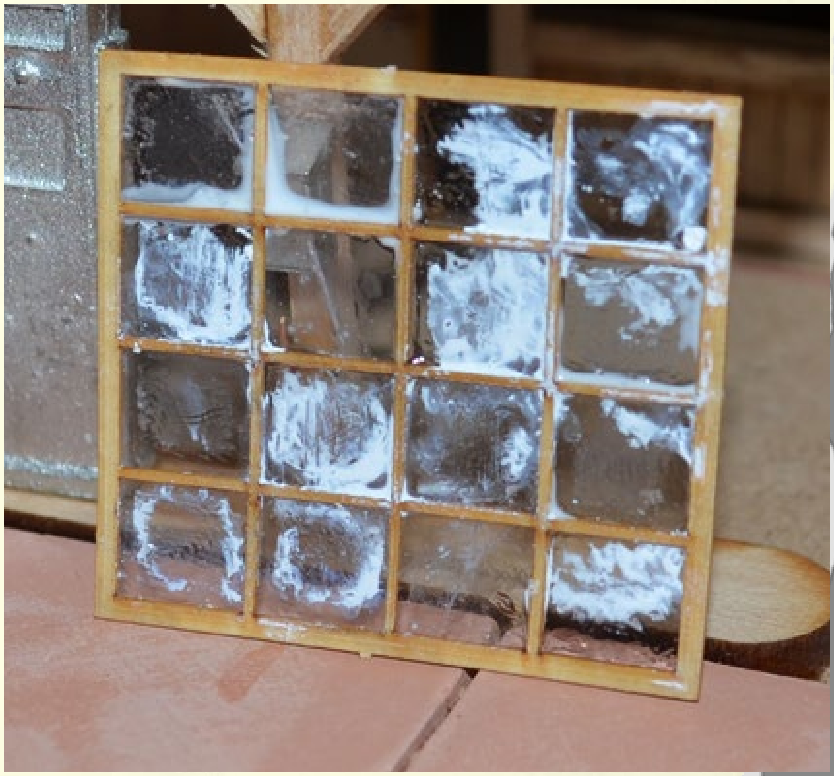


When the paint was dry in the interior of the gas station, I proceeded to put in the LED and a lamp shade. First, I had to drill a couple of holes in the diorama base where the wires will go. Then, using a nice semi-clear plastic bit as a shade, I placed my LED inside. Once I had the wires soldered to the LED (making sure I had enough spare wire for connecting to the circuit from beneath the base at a later date), I glued the wires to the back wall of the station. I tried to make it look as much like normal house wiring as I could. That said, once the building was in place, the only way to see inside would be through the one window the gas station has. I had a couple of ideas how to deal with it. As I couldn't connect the single LED to the main power supply of the diorama (as it would burn out due to the voltage being too high), I used a single 3V battery to test out how the lighting worked inside the gas station.

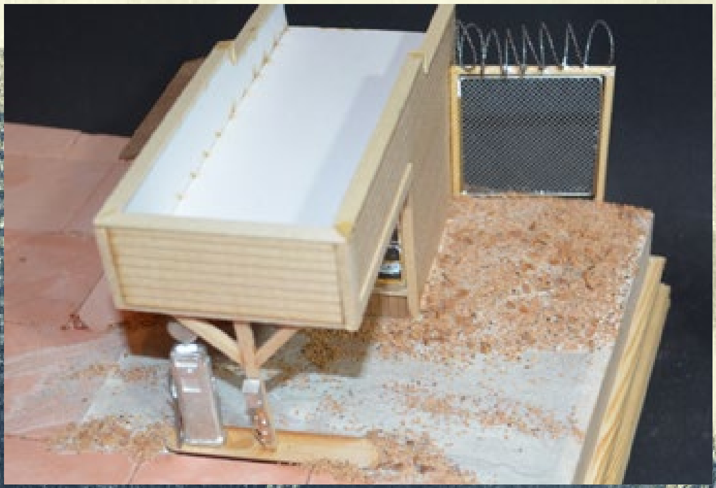






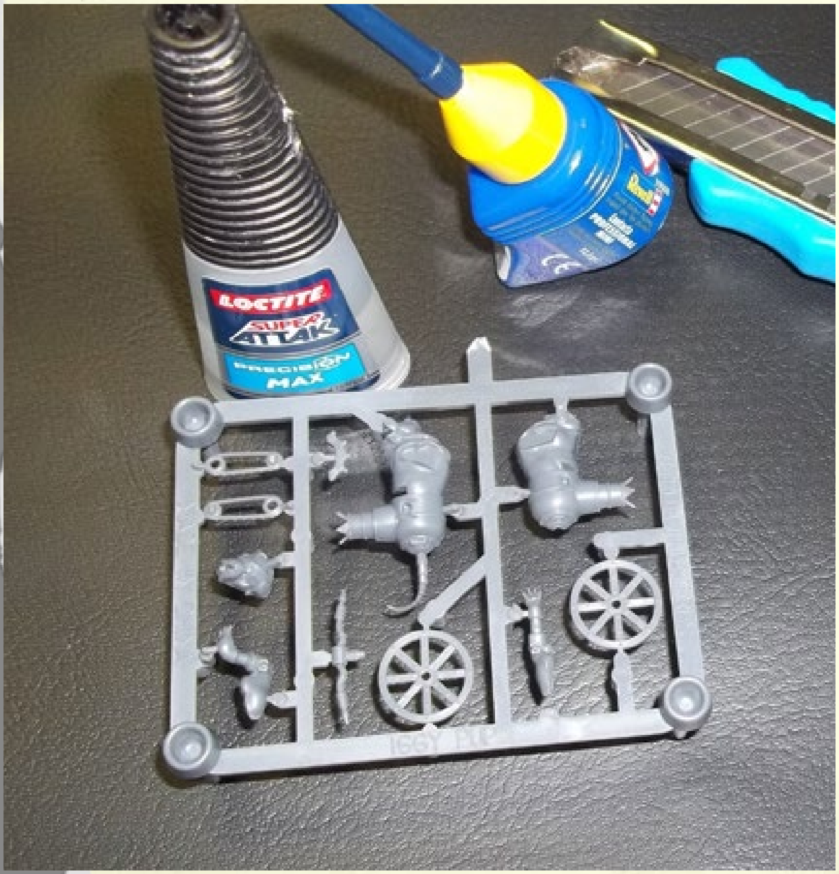


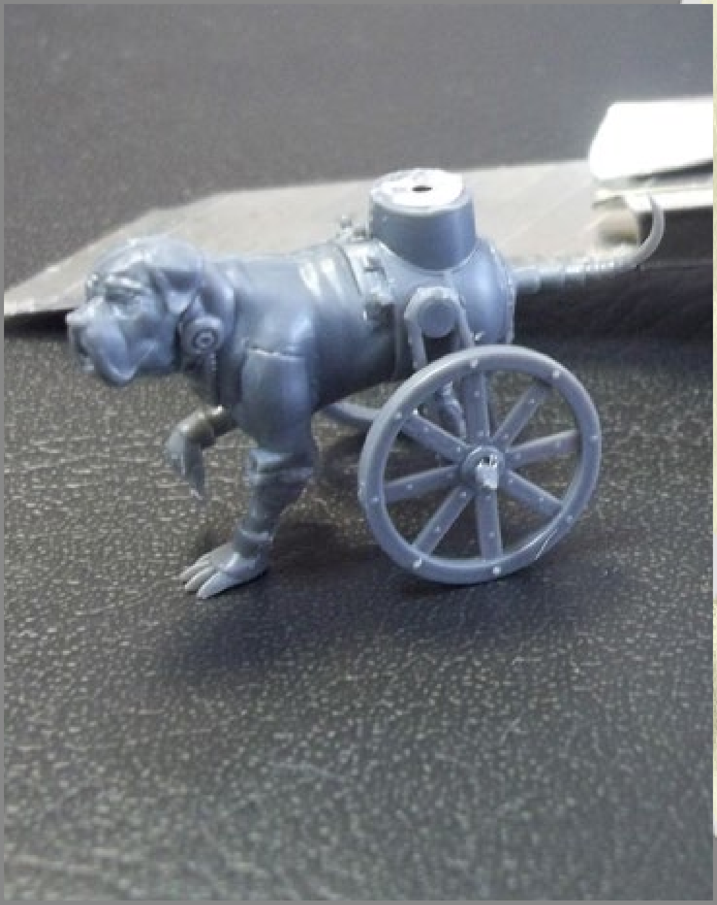
When I finished with the LED instalment, I turned my attention to the window of the garage. I decided to add glass windows to it. Fortunately during the build last month, I was clever enough not to glue the wooden frame so I could remove it from the building, thus ensuring me an easier job this time. The simplest method I thought would be to use a clear plastic foil cut to size and glued to the window frame. This, however, looked too clean for the effect I was after. I needed to stain the glass, so I used some PVA glue in some places and superglue in others. Once dry, these would stain the glass, making it look old and worn. I then added window cracks using a scalpel blade. Once I was satisfied with the result, I glued the window in place.

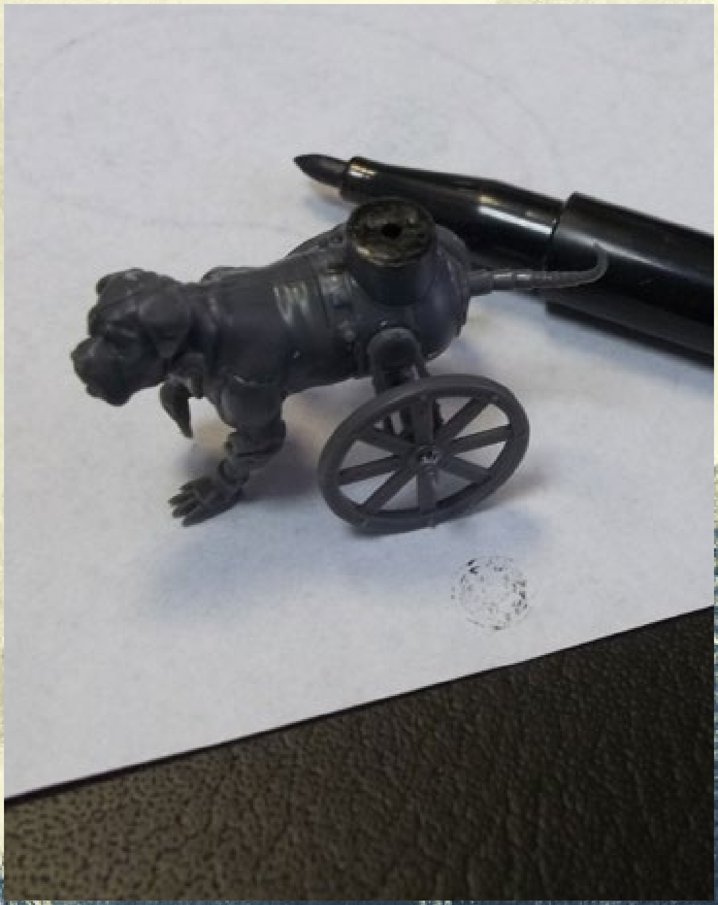


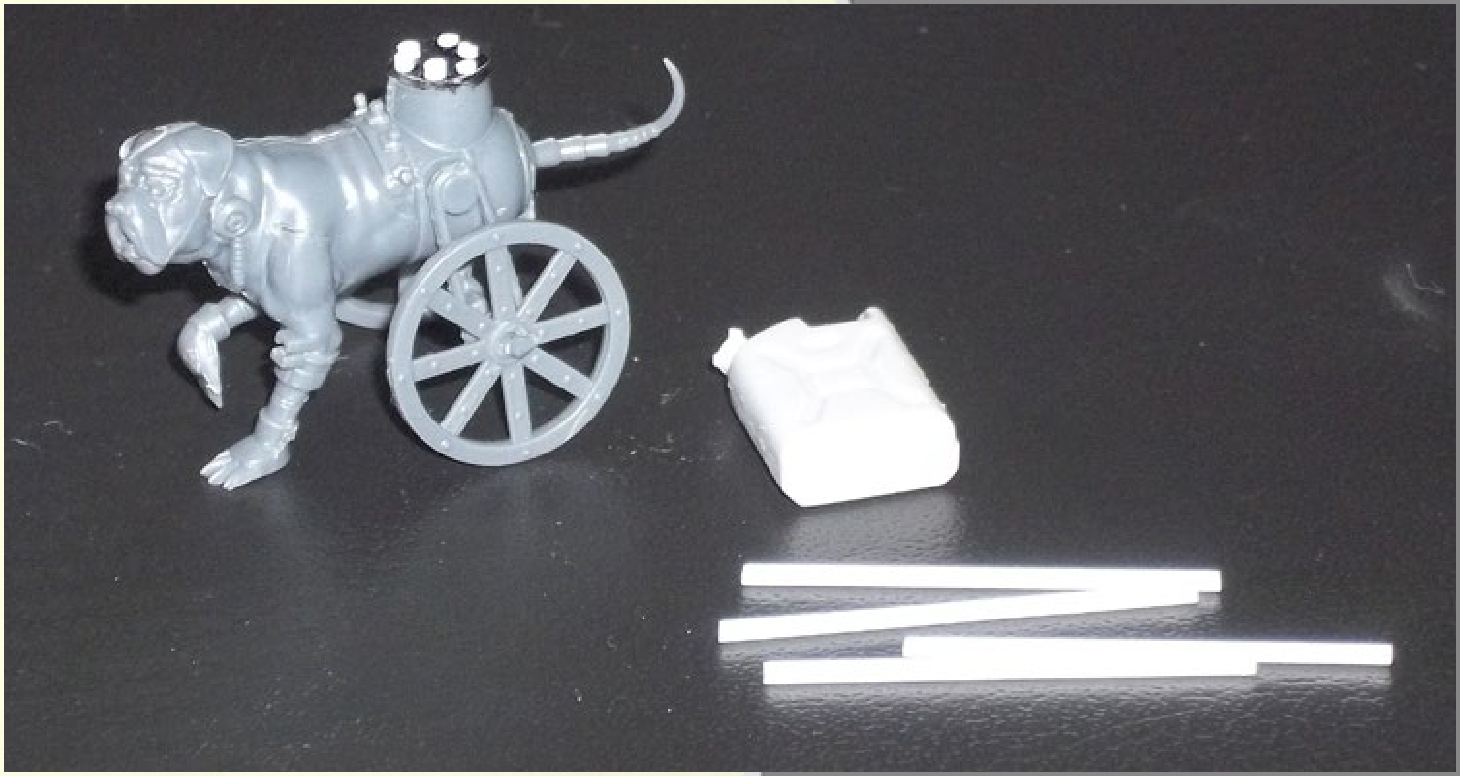
I could now place the building exactly where I wanted on the base and do the ground/ gravel terrain around it. I built up the volume using DAS air drying clay. Once it was dry I added texture, once again using PVA glue to fix it and a couple of sizes of grain for added detail. The next day, when it was all dry, I used my Proxxon drill to pin the barbed wire/mesh fence I built last time making sure it leaned against the walls of the gas station on one side and going right up to the edge of the diorama base on the other.

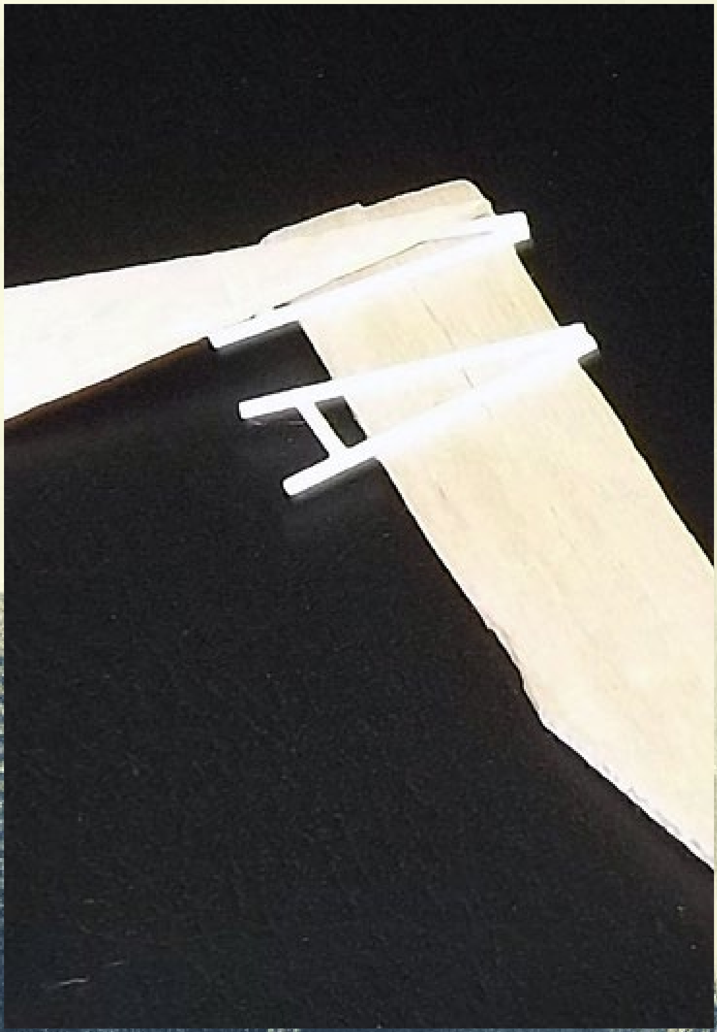
I love taking my time during my builds. I first noticed that during my Malifaux gaming table build as it provided me with plenty of products to use that weren't originally planned. The same thing happened during this month. August every year brings GenCon, and with GenCon comes the Wyrd sale. And every Wyrd sale brings out limited edition (or Nightmare Edition as they call them) kits. This year inside their Nightmare Edition 'The Wild Ones' kit, there was a steampunk dog. A half dog, half wheelchair construct. This immediately caught my eye and I decided to use it for this diorama as a watchdog. However, the dog was a bit too much steampunk and too little Mad Max. Therefore I decided to cut the chimney at its first stage and make the base of the chimney into a cylinder. I then added supports for a gas canister from Evergreen plasticard 1mm rods and connected the canister to the engine cylinder with a bent wire acting like a fuel hose.

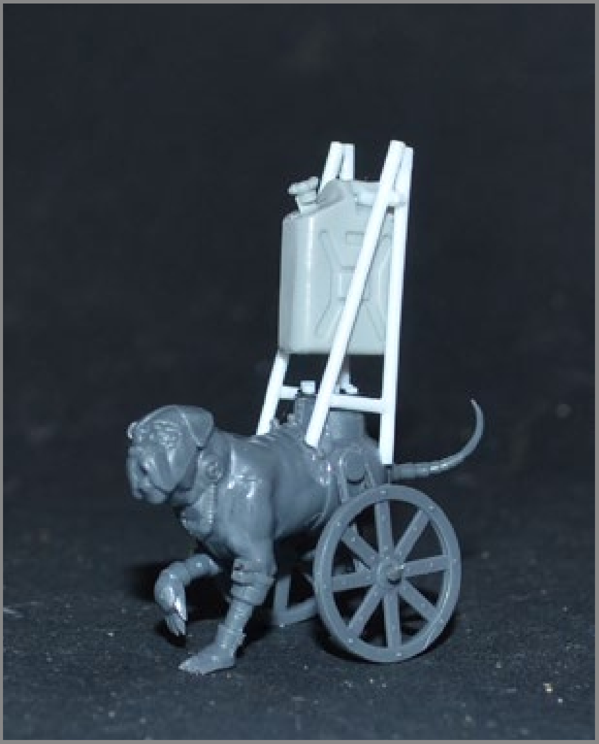




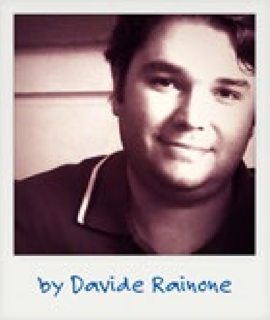








Next time, I'll have to build the roof with accompanying structure for the mutt and start the custom build of the car/plane using the 1/48 HE-162 Salamander kit and some 1/24 car kit accessories. Until then, as always, if you have any questions, feel free to ask us at: terrain@figurepaintermagazine.co.uk.

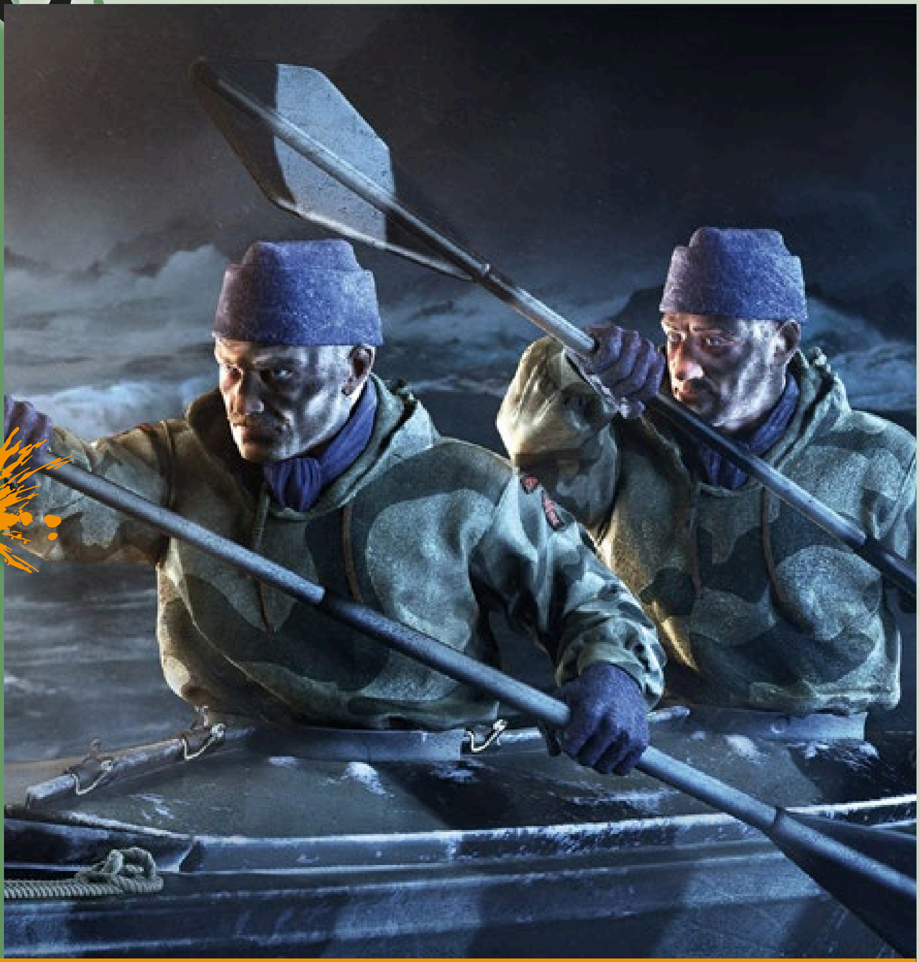

by Davide Rainone

Details

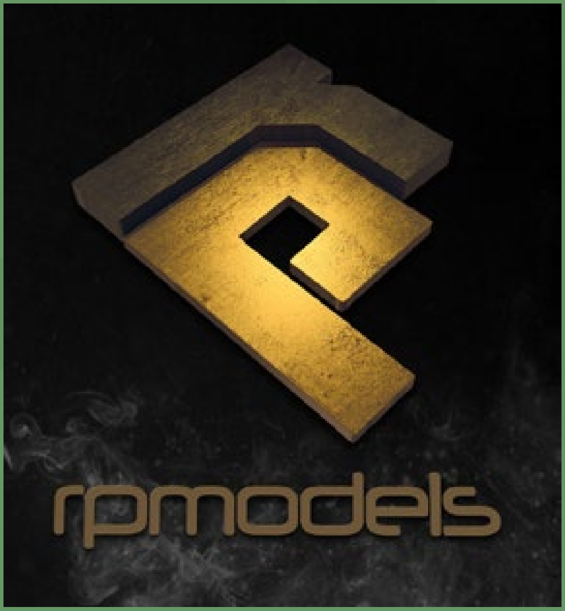
Price:	€45 + shipping
Size	75 mm
Material:	Resin

Available from

RP Models



RP Models' Major 'Blondie' Hasler



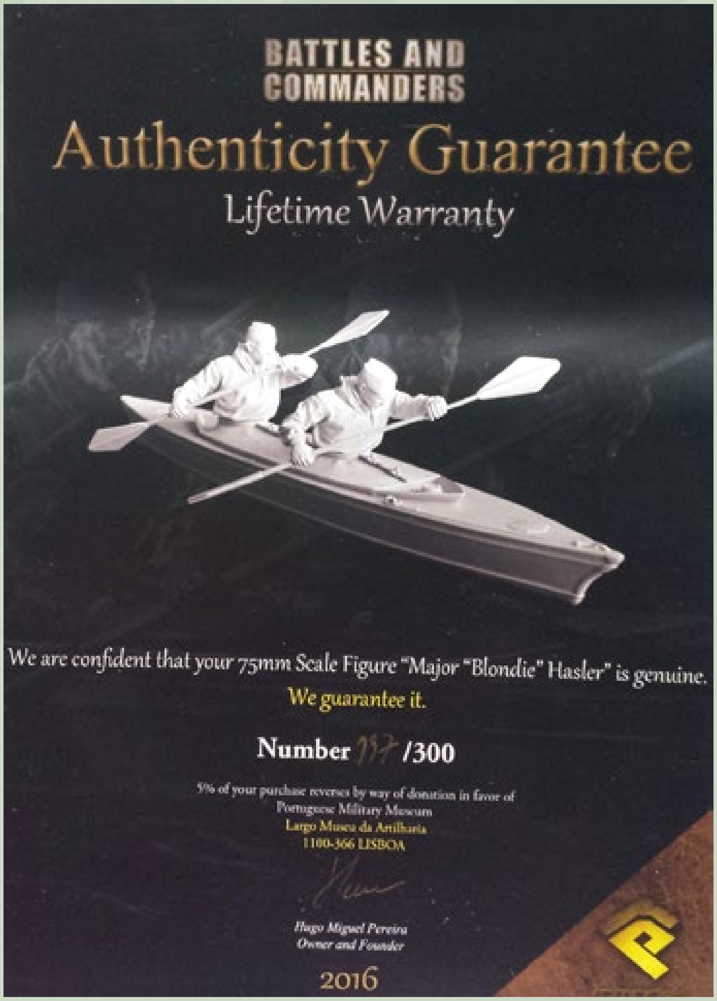
RP Models arrived on the scene quite a while ago introducing, above all, models about real characters from World Wars I and II. Every miniature and bust talks about a specific hero or battle and this box is dedicated to Major 'Blondie' Hasler (1914-1987), from their "Battles and Commanders" models range.

Maj. Hasler was a distinguished Royal Marines officer during WWII who led a small commando raid against the Axis forces in Bordeaux, December 1942. He planned and personally led 'Operation Frankton', which the model depicts. He was responsible for many of the concepts, which ultimately led to the post-war formation of the Special Boat Service. For his duty and bravery during the WWII, he was awarded the 'French Croix de Guerre' and the 'Distiguished Service Order'. He was also appointed an Officer of the Order of the British Empire, and recommended for the Victoria Cross.

This true British hero is very well depicted in one of his most famous raids with his colleague, and his face is very accurate to the original photography. This 75mm scale resin kit counts 11 pieces and is limited to 300 copies. A good thing to know is that RP Models will give 5% of every purchase as a donation to the Portuguese Military Museum.

The kit comes in a hard paper box, with a digital rendering of the scene printed on it. Each component is well protected in plastic envelopes and bubbles.

The sculpture is very clean and sharp and the cast is almost perfect. It is clear that it comes from a 3D printing and from a digital concept. By the way, the quality is overall very high, there are not many details because of the subject and the situation, but as we can see from the faces and smaller details on jackets and kayak, the printing technique is more than able to produce the sharper details we would usually like to see. Every volume is very well balanced — the faces are nice, serious, but full of micro volumes in the ears, forehead and moustache. The one mould line in the whole kit runs across the back of the head of Hasler's fellow soldier, but it will be easy to sand off.



BATTLES AND COMMANDERS

Authenticity Guarantee

Lifetime Warranty

We are confident that your 75mm Scale Figure "Major "Blondie" Hasler" is genuine.

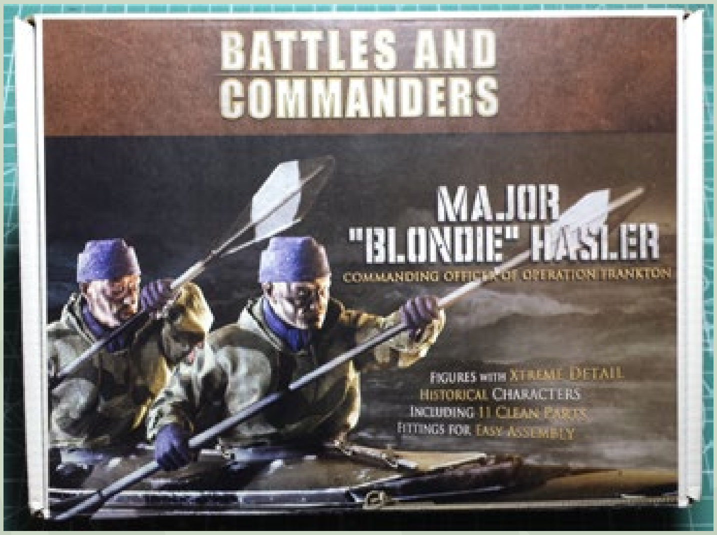
We guarantee it.

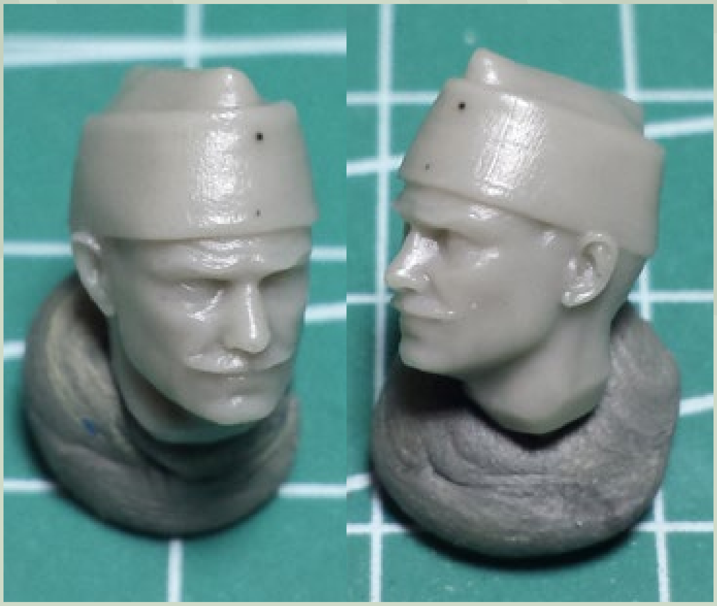
Number 197 /300

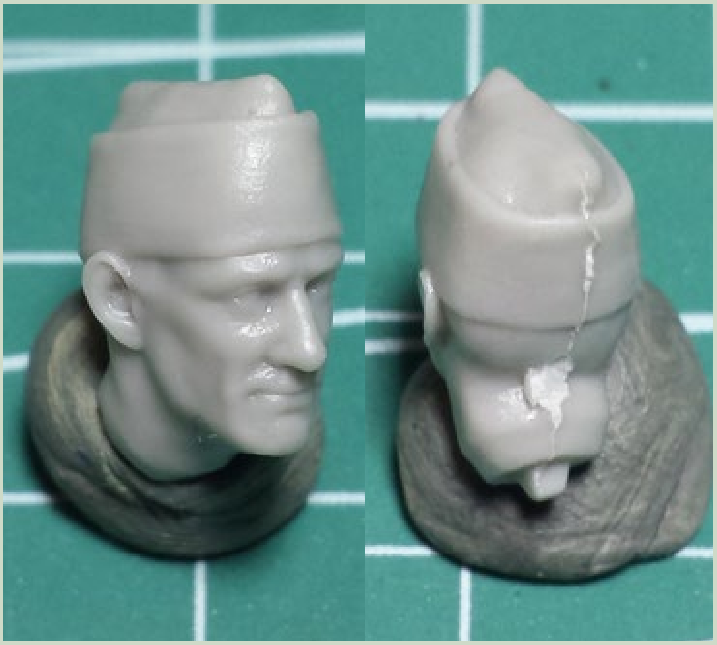
5% of your purchase reverses by way of donation in favor of
Portuguese Military Museum
Largo Museu da Artilharia
1100-366 LISBOA

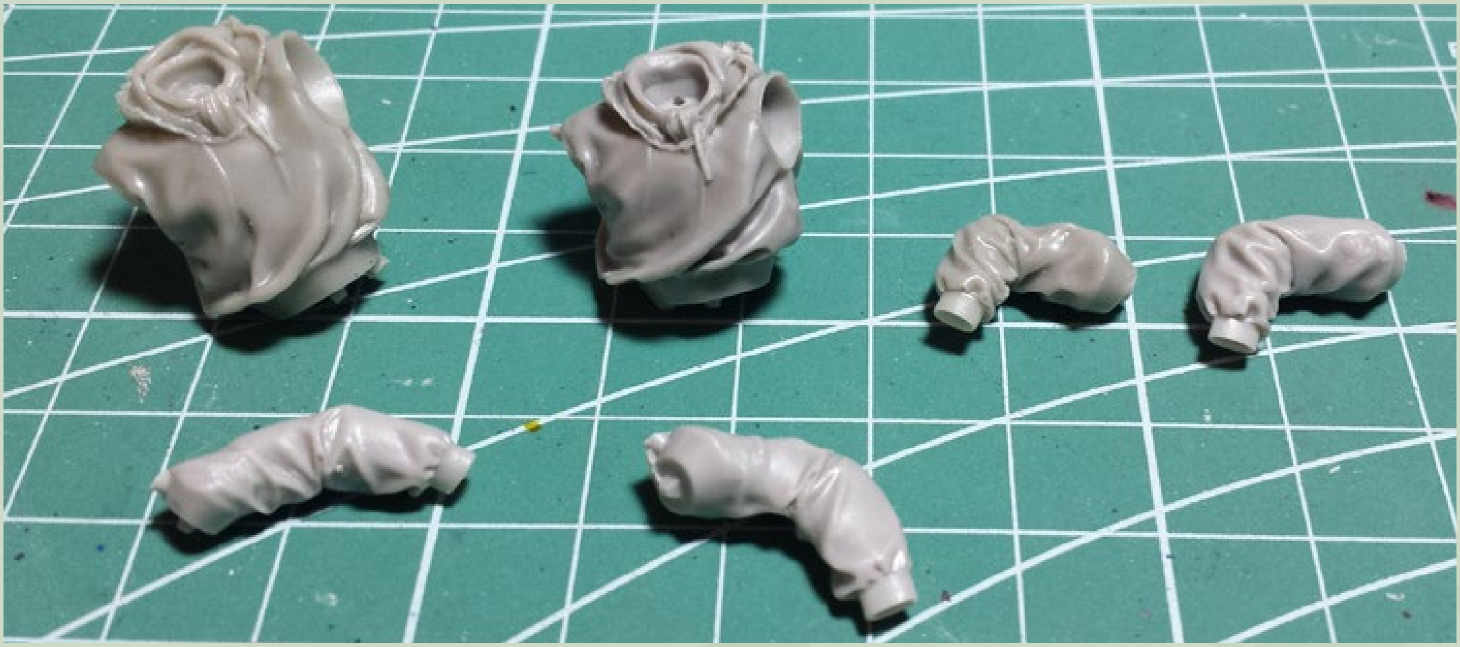
Hugo Miguel Pereira
Owner and Founder

2016


BATTLES AND COMMANDERS
MAJOR "BLONDIE" HASLER
COMMANDING OFFICER OF OPERATION FRANKTON
FIGURES WITH XTREME DETAIL
HISTORICAL CHARACTERS
INCLUDING 11 CLEAN PARTS
FITTINGS FOR EASY ASSEMBLY

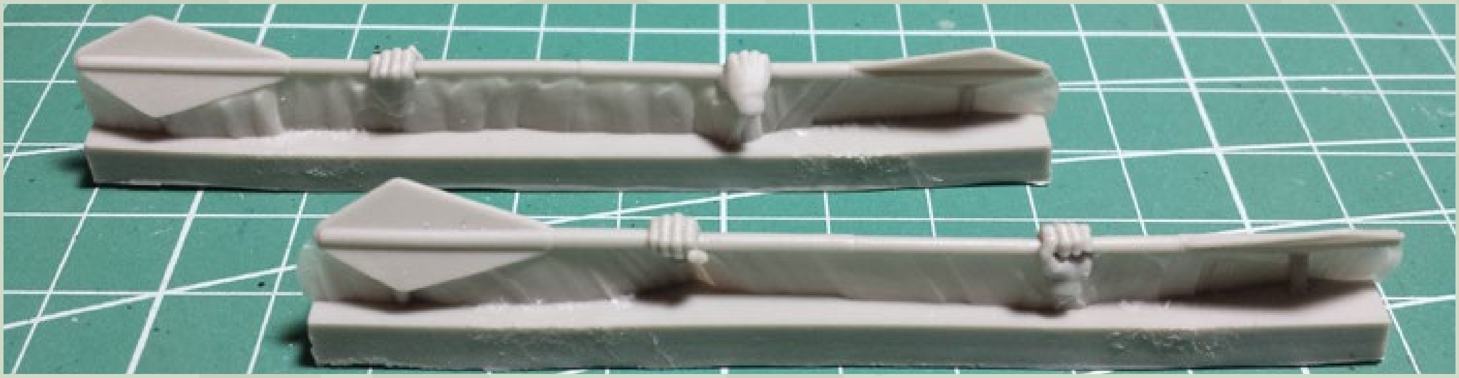


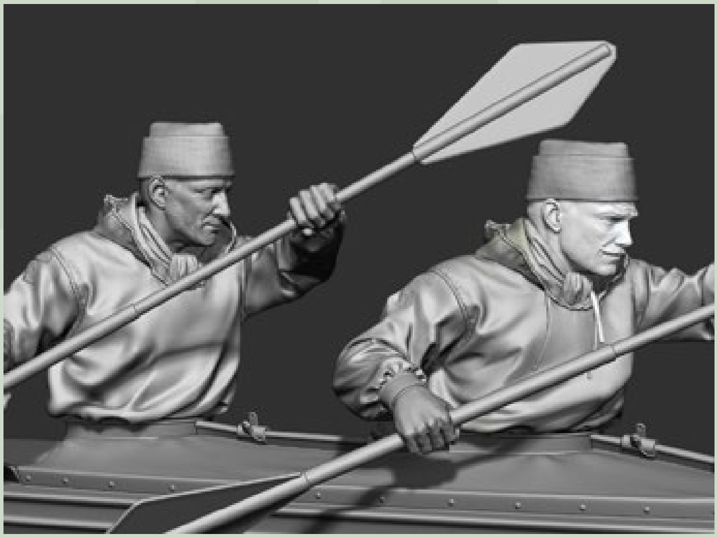


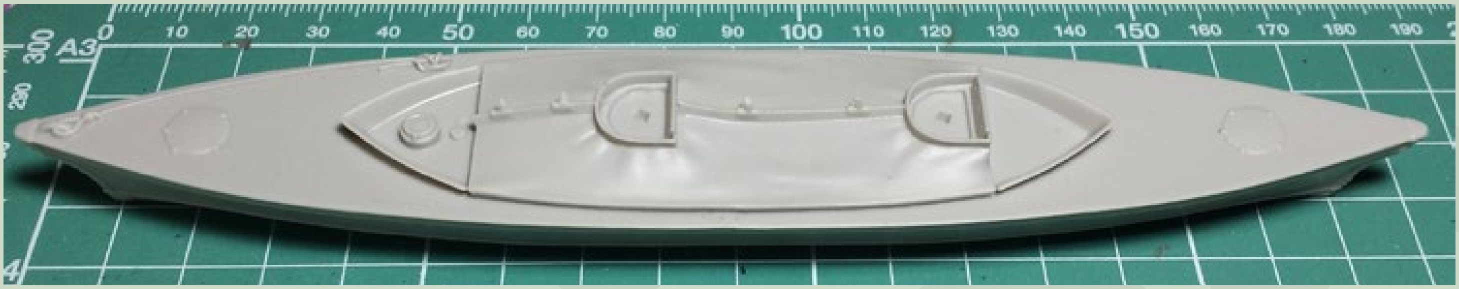


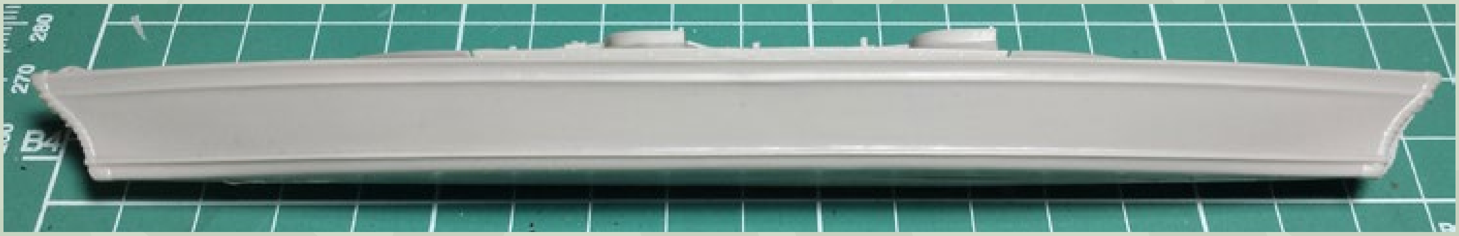
Both of the main bodies count as 3 pieces, with a torso and 2 arms. They are very similar, but here a series of little pins comes in to help avoid wrongly mixing them; one set has little pins inside the joints between head, torso and arms; the second one does not.

Hands and paddles are separate and go to close the circle with the arms. Here, you need some work to clean the pieces because the components are joined by some excess resin. This film of resin is not as thin as it should to be, so you need a bit of care to avoid bending, or worse, breaking the paddles.







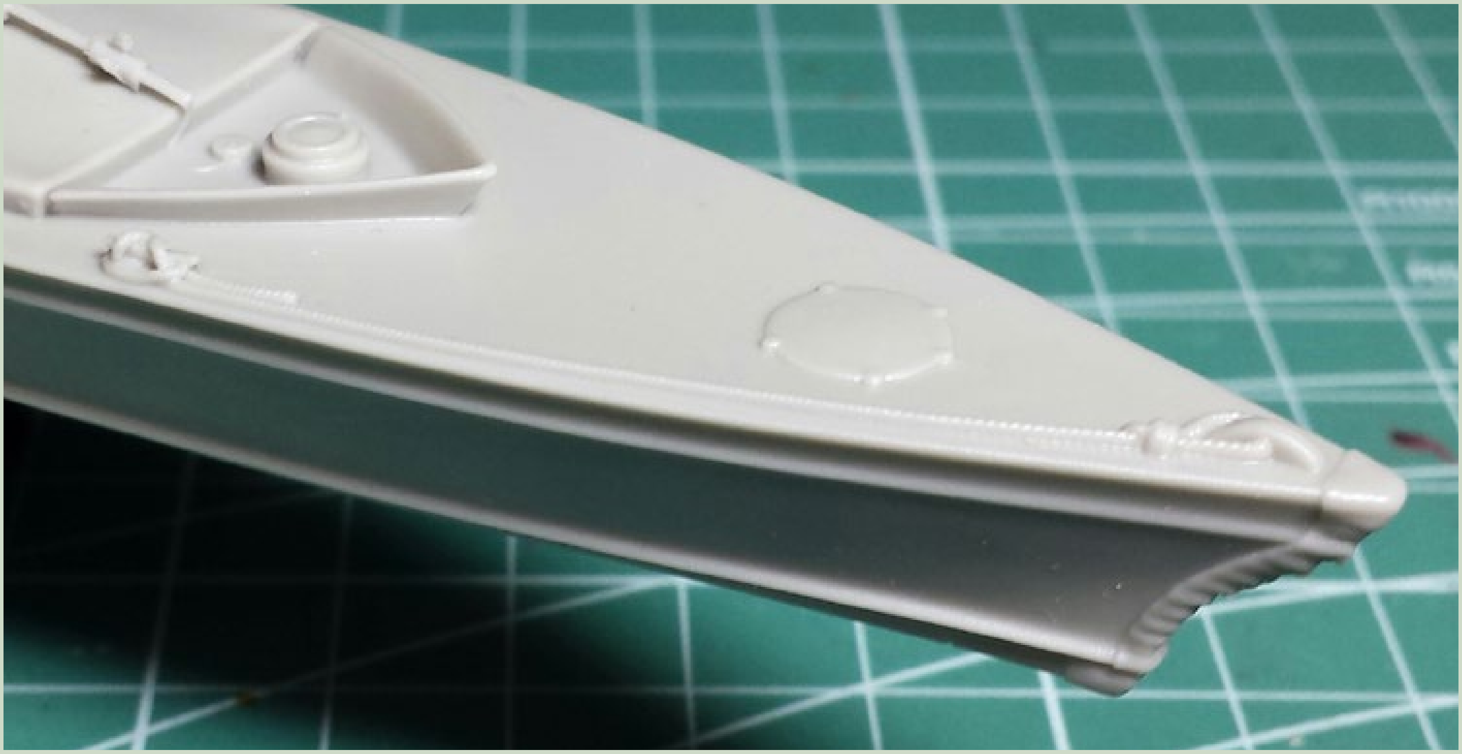


The last piece in this kit is the whole kayak itself, a huge 18cm long block of resin. This is the piece that makes the scene impressive, because it requires the use of a proper big base and some water effects to finally portray the scene. The kayak is big, solid and sharp in the few details and completely smooth as well as the two bodies discussed above.

Nothing is suggested for painting some texture or camouflage, so the painter has to do some historical research and prove his abilities on those wide surfaces.

It seems to be a simple scene with easy paint work ahead, but I guess to depict Operation Frankton at its best will be a hard task for any painter. Actually, there are a lot of things to take in consideration: different materials, textures, camouflage on the materials and on the skin, weathering, and water effects. Everything must match to a specific setting and environment.

In conclusion, this is the first kit of RP Models I have seen closely and I believe the overall quality is high. The sculpt is very accurate to the original characters and it makes me curious to try some busts also in their shop...could it be possible that they are getting me close to the military subjects that I have always ignored until now?



Questions by
Terry Cowell

INTERVIEW WITH FANCAGNE DIDIER

Fancagne Didier is a talented sculptor and founder of the company Kaha Miniatures. He is a regular contributor to the miniature community via facebook, where he posts frequent updates about his own production and plenty of posts supporting others in our hobby. He has been around on social media for so many years, it is rumoured that he actually gave Mark Zuckerberg the idea for facebook. It was about time someone pinned him down for an interview and FPM is pleased to bring our readers yet another exclusive.

Hi, Fancagne. Welcome to FPM. In the unlikely event that there is still someone left that doesn't know of you yet, please give our readers a brief biography and tell us what you do within our hobby.

Hi, my name is Fancagne Didier alias 'Myfortoahonu'. I travelled from the Vanuatu Islands and now I live in France. I became involved with this hobby accidentally in 2011 after trying to follow an online tutorial with polymer clay.

I did that to pass the time because I had no work after running my own restaurant for 13 years. I needed to find something to do with my time and found a new income.

Now I have become a miniature figurine sculptor.

Do you have a formal art education or are you self-taught?

My journey started purely by accident as described above, but since I have discovered the joy of sculpting I want to sculpt many things that inspire me. I didn't have a formal art education and I am entirely self-taught, although I continue to learn through each new sculpt.

When did you realise that you wanted to sculpt professionally? Was this a career plan, a calling or a series of unfortunate events?

At first, it was a personal hobby and then I began showing what I do on the internet. My confidence in my abilities started to grow and then people started to contact me. I had a lot of demands from being unemployed and with some hard work and focus I started to make it professionally, but in the beginning I didn't plan to make a career out of it .The demands for my work just gathered momentum and the choice was made for me.

Before starting your own company, did you undertake any commission based sculpting?

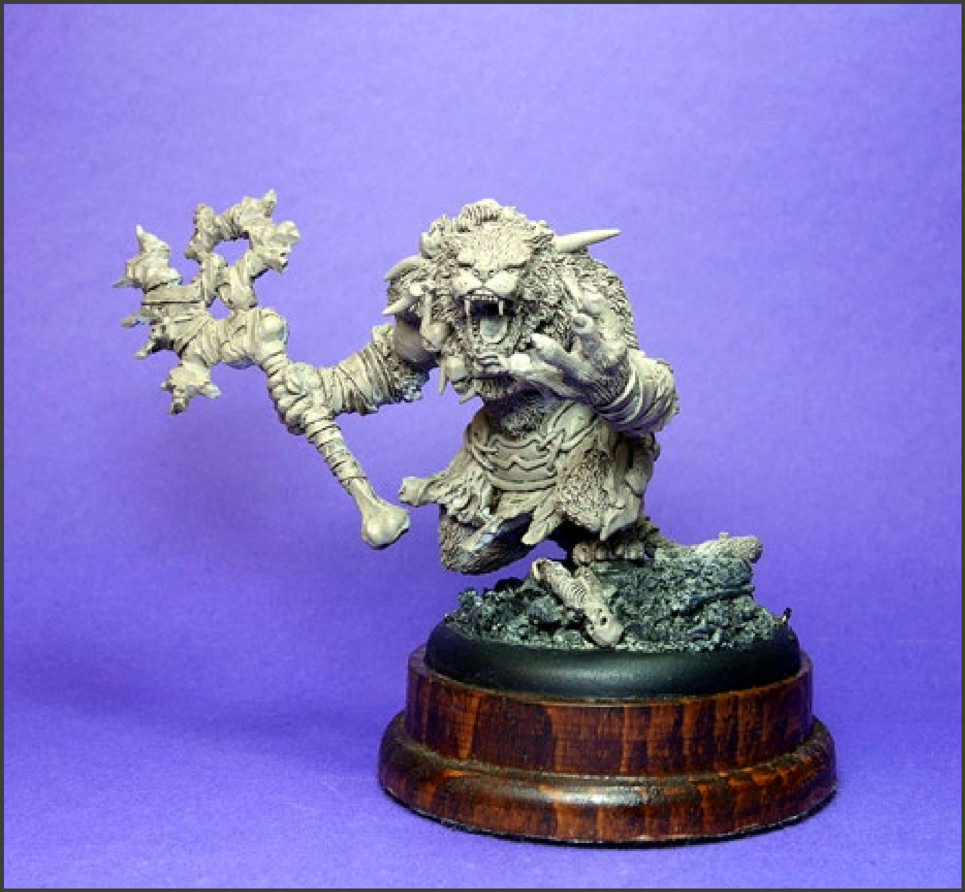
Yes, I did many commissions before starting my own company. This was how I managed to build the resources to develop my company. I am very grateful to the companies who first hired me, as it allowed me to progress.

What was the first sculpt you had produced? Please tell us about this and how it made you feel.

The first sculpture that I produced was the figurine called Taika the tiger, I learned a lot with this sculpture and I was satisfied to have made a sculpture I was happy with. After a lot of time working on it, I presented it online and I think I gathered much interest within our hobby community.

What materials do you prefer to work with and do you have any tools that you have created yourself?

When I work I prefer to work with Fimo, BeeSPutty and Super Sculpey. I created a lot of my own personal tools to adapt to my way of sculpting and I even created different tools for awkward or unusual situations I encounter.



SAKURA PARTY

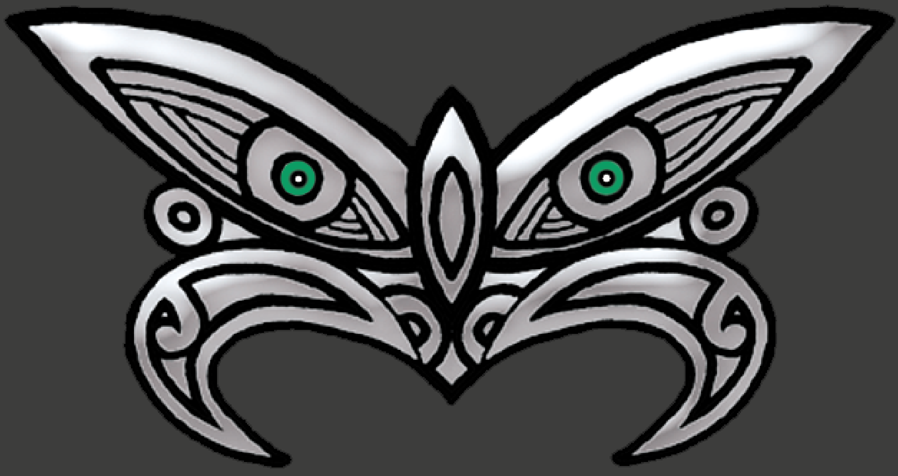
SAKURA PARTY

OK, so we know you have your own company which I would like to talk about, but first let's discuss something fun. Am I correct in assuming you are a very big fan of cosplay? Please discuss this and tell us about the most incredible costume you have worn.

I do cosplay because I am the leader of a team that attends cosplay shows. The most amazing costume I have worn is a costume of Katsuyori with large horns.

Let's talk about Kaha Miniatures. We know you sell miniatures and I am fortunate enough to have some in my own collection. Is it also fair to say that you produce miniatures that are exceptional in the sense that you don't sculpt run of the mill Orcs and Elves?

I didn't try to replicate what some other companies are very good at. I don't particularly know the universe of Orcs and Elves very well and to be honest I don't think it best suits my personal style. My inspiration influences originate from Polynesia and the Islandwood.



Did Kaha start out with a vision or did you initially start out sculpting pieces based purely on what you found exciting?

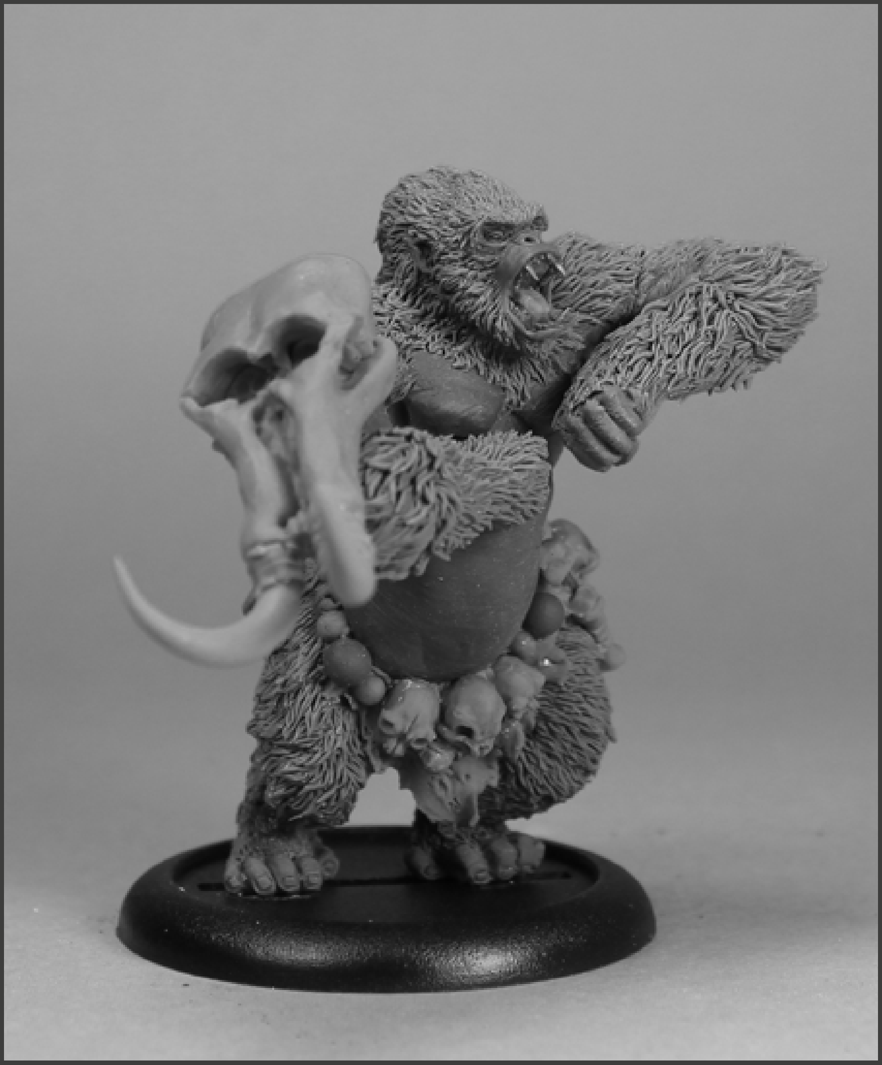
Both! Kaha is a vision of the fantasy world I want to create and it is inspired by everything I love.

If I went to the Kaha online shop, I would find two categories. Kaha Miniatures is self-explanatory, but please explain the second category 'Oroko.'

Oroko means 'origin'. It's the beginning where it all started.

In the Oroko category, the characters are from the same universe I created to suit a scale war game. Kaha is more personal work.

OROKO
www.kahaminiatures.com



I think a good measure of Kaha quality is that the majority of the gaming size miniatures could easily be used as display pieces. Has this been your intention?

Yes, because the original focus is not just to make game figurines but to also produce something suitable for painters and collectors.

I chose the gaming scale only to provide more opportunity in the future for players interested in adding them to their existing games.

The world you are creating is truly unique. Would you consider a board game or do you produce gaming size miniatures specifically to be used with other games?

This is an idea that is not possible for me at the moment, but in the meantime I'm happy that my figurines can be used in other games.

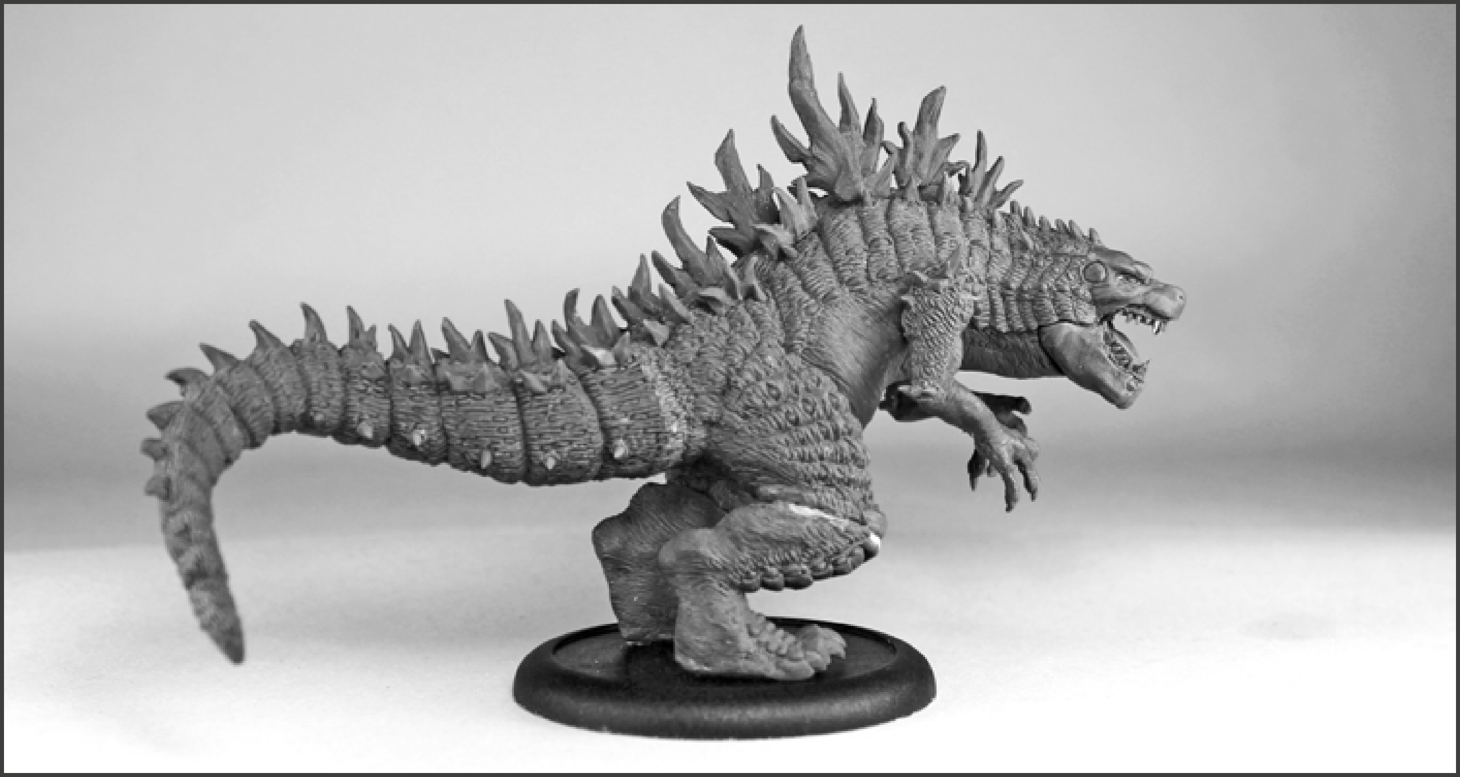
What are you currently creating and what future plans do you have for Kaha Miniatures?

At the moment, Kaha Miniatures is moving slowly because I have many commissions to do for a lot of other companies. I am making characters for Bloodbowl and some inspired dinosaurs for the Hungry Troll company.

For now, my aim is to release some new Kaha miniatures towards the end of the year. I will produce the Kaha miniatures if it still pleases the hobby community.

I hope it will continue.

I just finished my Gamera and there's is still work to finish on many WIP projects.



How does it make you feel when you see pictures of your work painted by the hobby community?

I'm happy and I feel very honored and who wouldn't be!!!

If you were given a huge lump of Super Sculpey, time and the freedom to produce anything you wanted, what would you consider making?

Many things beginning with a Godzilla!

Thank you for this interview.

Thank you for being interested in my work.

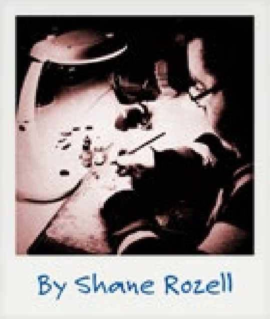
Thank you for thinking of me. I hope my next creations will please you!

Having seen much of Fancagne's work up close and having some in my own collection, I have to say he is really very modest about his own accomplishments. His work offers miniature painters and gamers some of the variety we all crave.

On a personal note, I would love to see a future game produced by Kaha. I think with the perfect gaming engine, his miniatures have all the attributes needed to create something unique and fun. If you want to check out his online store, please visit

www.kahaminiatures.com

or you can find him on his facebook pages and follow up to date progress.



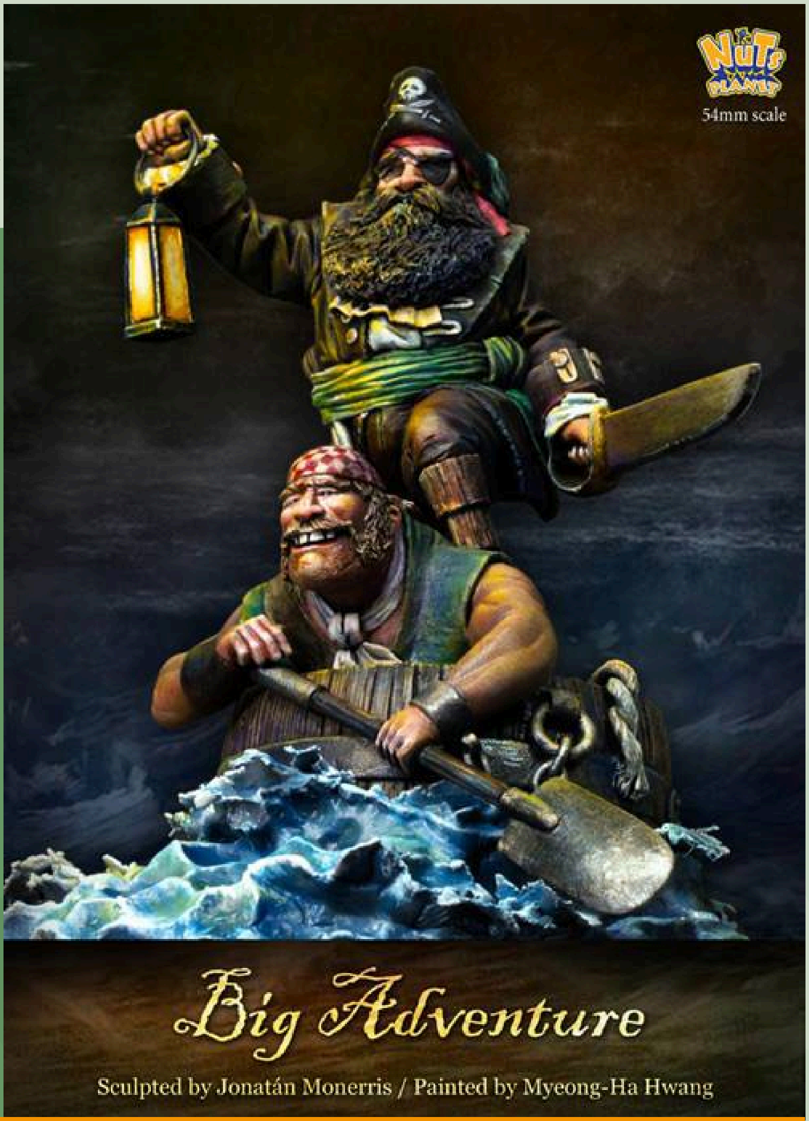
By Shane Rozell

Details

Price:	€58/£48
Scale:	1:32nd
Material:	Resin

Available from

Nuts Planet

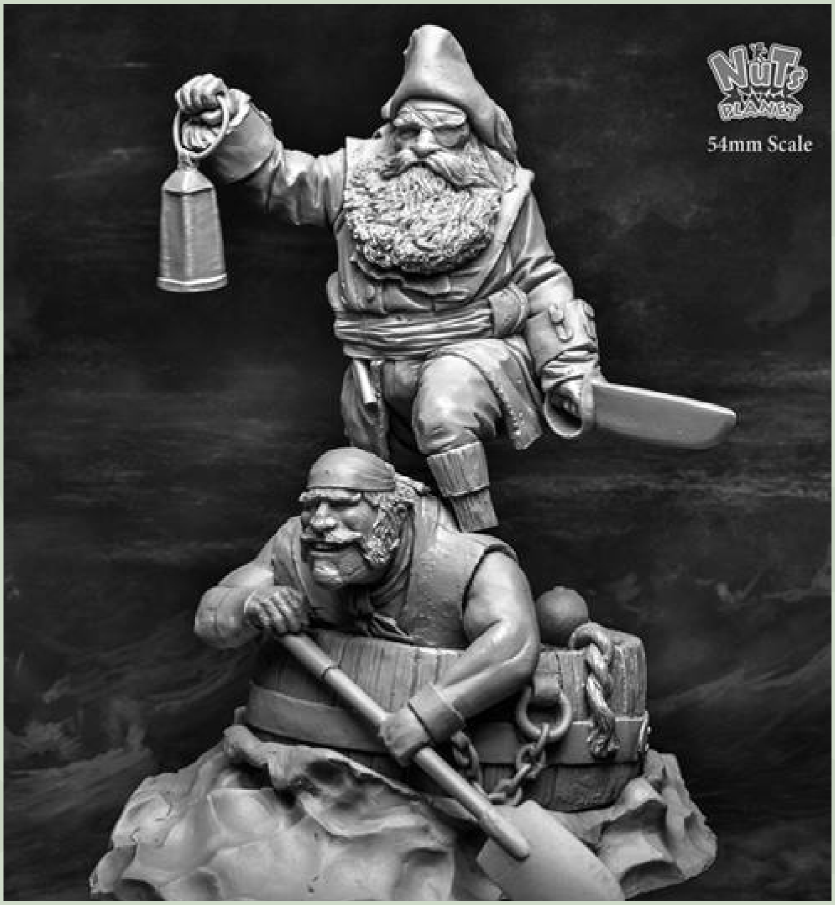

Nuts Planet
54mm scale
Big Adventure
Sculpted by Jonatán Monerris / Painted by Myeong-Ha Hwang

Nuts Planet's Big Adventure

In this issue, I will be taking a closer look at a recent offering from Nuts Planet called 'Big Adventure'. This is a multi-part model where a there is a pirate Dwarf and a large, burly ship's hand set adrift in a barrel. The latter is chained to the barrel and being made to paddle while the Captain, stands over him holding up a lantern to light their way. The scale of the miniature is 1:32nd, with the Dwarf captain measuring around 53mm to the top of his hat. The model comes with what can be called a scenic base, which is some sea sculpted to fit around the upper barrel, giving the impression that the majority of the barrel is under the water.

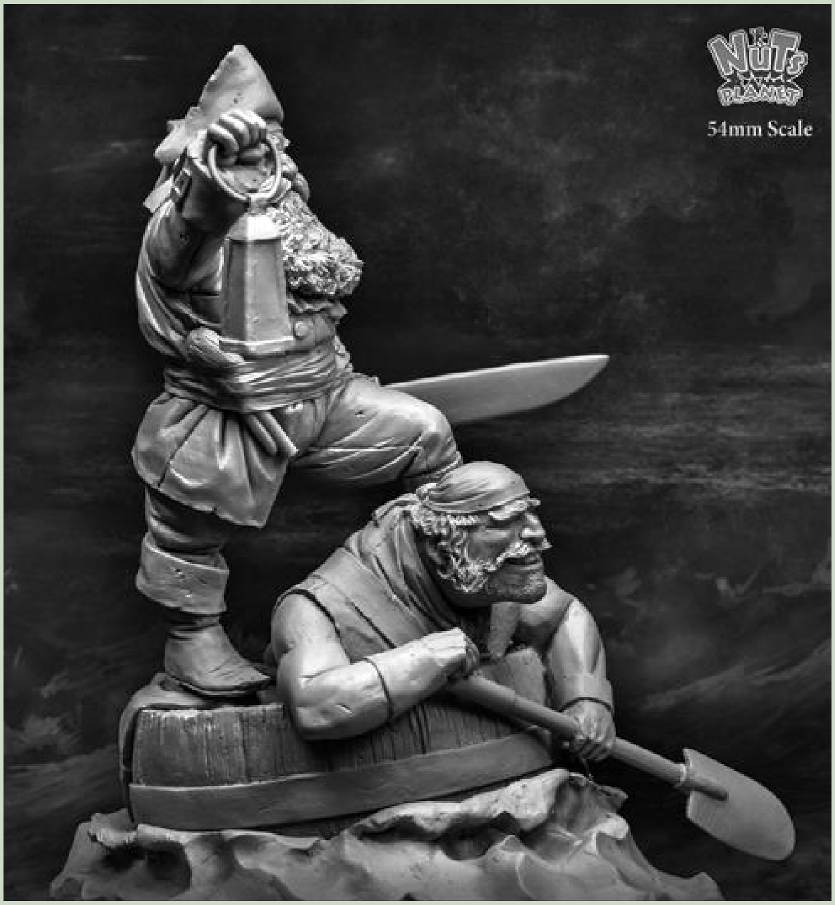
The Concept

The idea for the Big Adventure is really good and it fits in well with the current trend of pirate miniatures, being them Orc or Dwarf. This concept is airing on the more comical side of this with the burly sailor being made to paddle the barrel along, while the Dwarf captain stands over him resting his wooden leg on the sailor's shoulder. It is a compact piece with a nice dynamism and the composition is really well thought out. The seascape base adds to the movement of the piece as well.

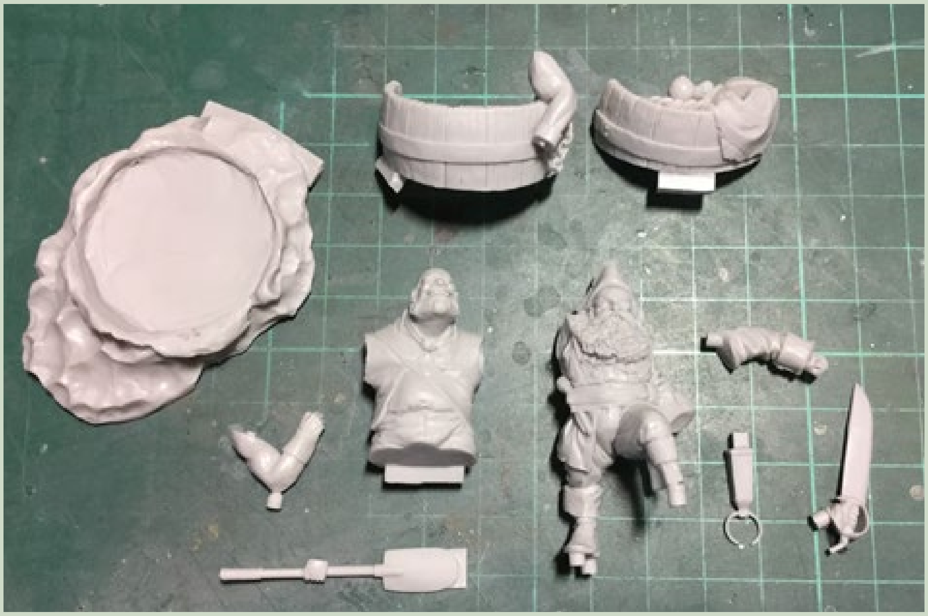


The Sculpt

Having seen a fair few Nuts Planet sculpts, I was expecting something a little less simplistic. Even if you take their SD range, the sculpts are really detailed and amazingly they somehow manage to match this crazy oversized head onto the smaller, somewhat truncated body. With Big Adventure the sculpting style is somewhat juxtaposed. The accessories and the barrel are what you'd expect from Nuts Planet; all are perfectly formed, but the burly seaman doesn't quite fit with the dwarf and his surroundings. For example, take a look at the back of the two miniatures. The dwarf is sculpted really well. The folds are correct and his coat even has traces of wear and tear. On the seaman, the creases are cruder and the seam down the back of his waistcoat doesn't seem to meet correctly. Another thing that sticks out to me is the small size of the seaman's hands compared to his arms; even the dwarf's hands are larger. Don't get me wrong, there is nothing bad about these pieces; but they just seem odd to me and out of sync with the rest of the model.

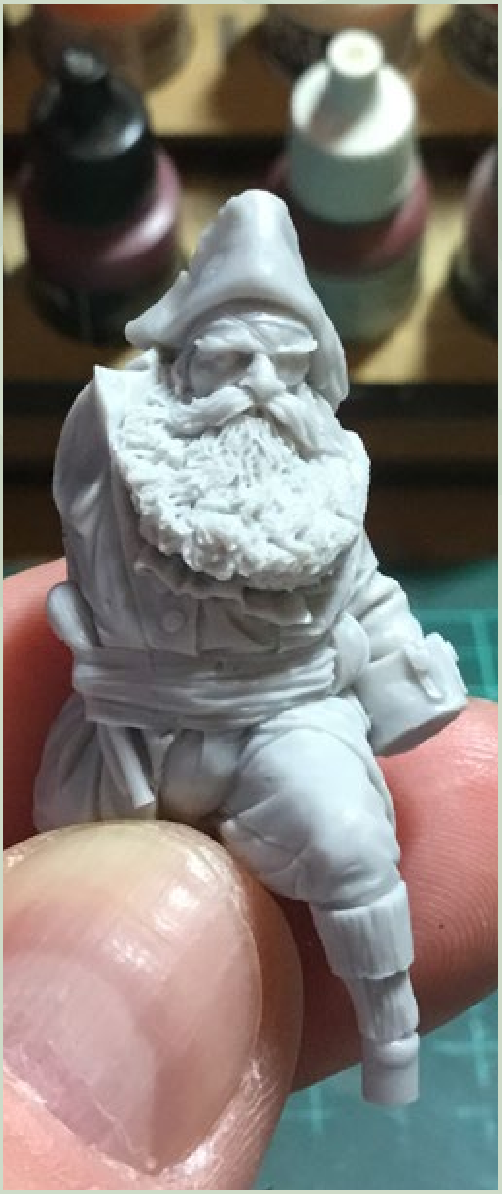


The dwarf is sculpted really well and offers the painter lots of opportunities to really show off his or her skill. There is a good mix of textures to get your teeth into. Hair, feather, various types of cloth and leather, as well as the metal for the sword he is holding in his left hand. There is even the chance to get some OSL lighting on him, because he is holding a lantern out in front of him. As mentioned above, the barrel (which is in two parts) is really nicely done and the sea that surrounds it will give the painter a bit of a challenge, which is always good.



The Cast

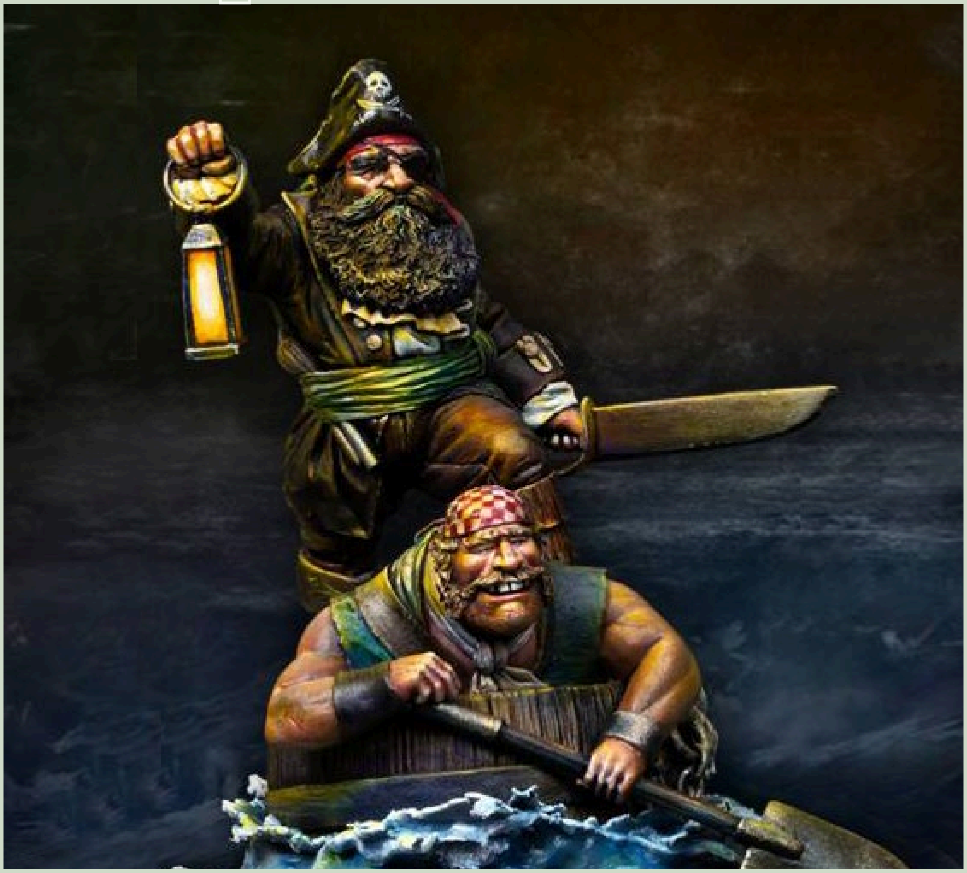
Big Adventure comes in ten pieces, so it's quite a complex model and you will have to decide what parts you want to paint assembled and un-assembled. Thankfully all of the joins are perfect, which is something we have become to expect from Nuts Planet. There are some casting lines and some pouring points to remove, but these are all in places which make it easy for the modeller to prep the miniature. The finish of the model is again excellent and after a very close inspection using my optivisor, I have only found two small air bubbles on the underside of the dwarf's raised left leg that will need attention.



What sometimes happens with mass produced kits, especially those with a large number of parts, is that pieces get warped and misshapen. This is because the caster might cast certain parts at a different time, or the resin mix is slightly different and it cures quicker or slower. That is not the case with this kit. Each part fits perfectly together, even the barrel. It will need a small amount of filler to smooth the join, but again this is nothing major and to be expected for a model of this type.

Conclusion

Apart from the style of the sailor not quite sitting right with me, I can't really fault this kit. The build has enough parts to make it a challenge and the miniatures offer the painter plenty of options to test your skills against. The cast is exceptional, as we expect from Nuts Planet and it will be fun to make. It's a simple comic scene that, when done right, can be a centre piece for anyone's collection or a really strong competition miniature.

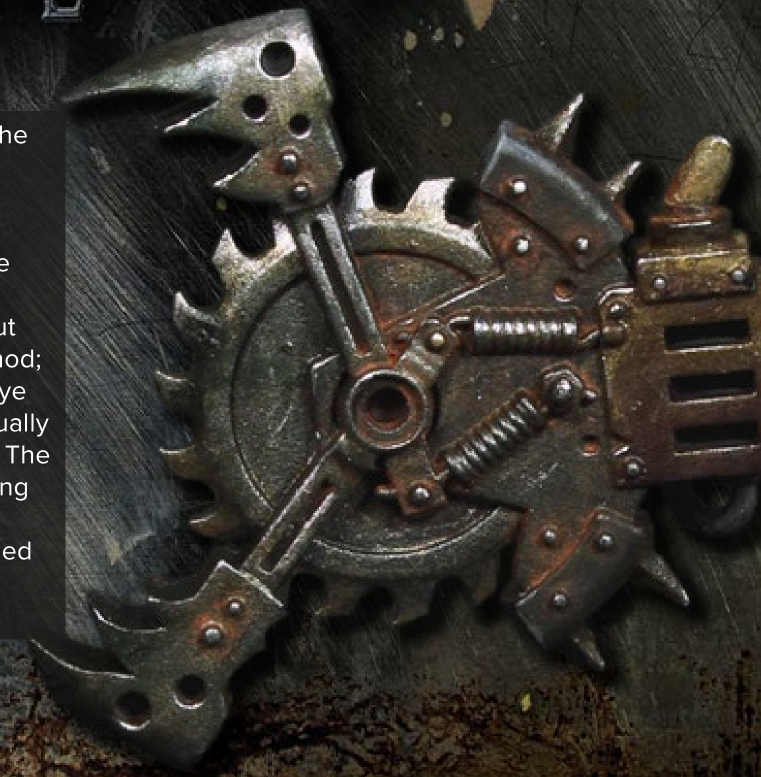


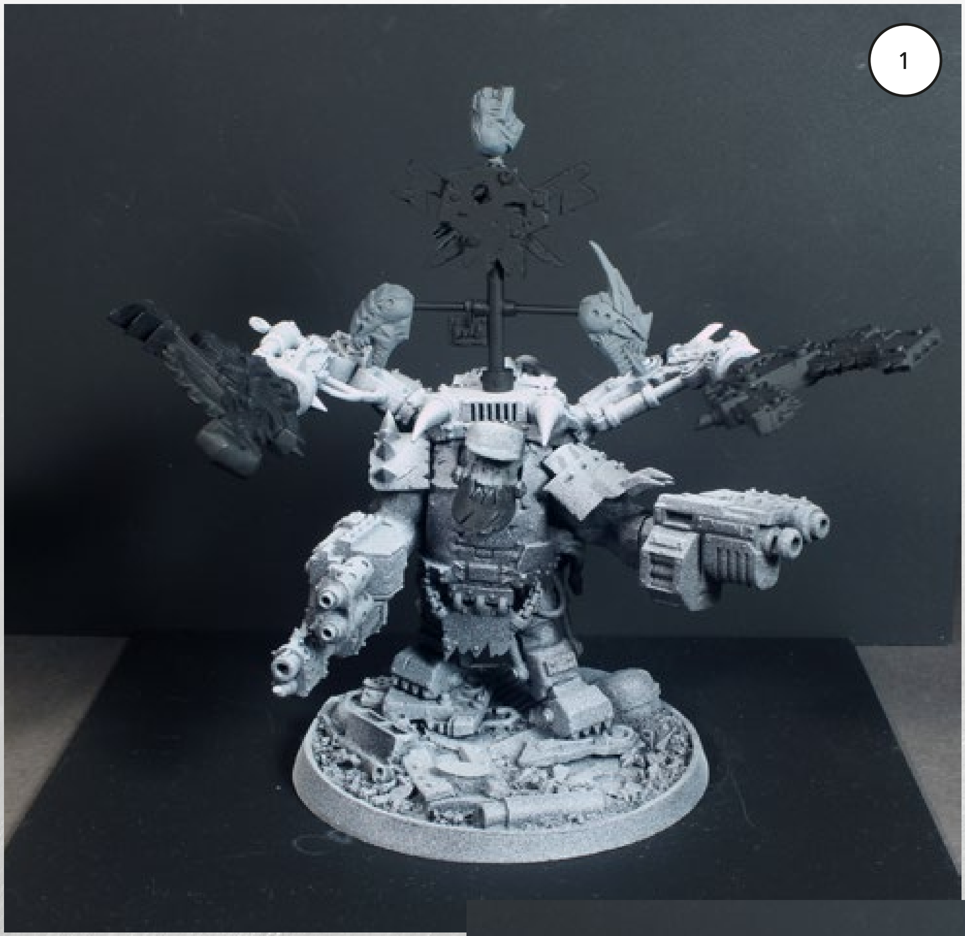
THE OVERFIEND OF OCTARIUS

PART 2

By Sean Fulton

Once the build was complete, it was time to move on to painting the warboss. As with most big projects, I try to incorporate something new that I have not tried before and experiment a bit on the fly. It can prolong the paint time, but I like to learn new stuff as often as I can. For this particular project, I was going to experiment with the 'hairspray technique', which I have seen numerous times, but not practiced myself. I have done chipping of armour several times, but in the past have done it via what is referred to as an additive method; basically, I am adding paint over the armour to trick the viewer’s eye into thinking there is some damage to the armour, when none actually exists. The French term for this 'trompe l'oeil' or 'deceive the eye'. The hairspray technique is a subtractive method, in which the underlying colour of the chip is painted first, then the armour colour, which is then carefully removed. This is more true to life and it can be argued that this provides a more realistic appearance than the additive technique.

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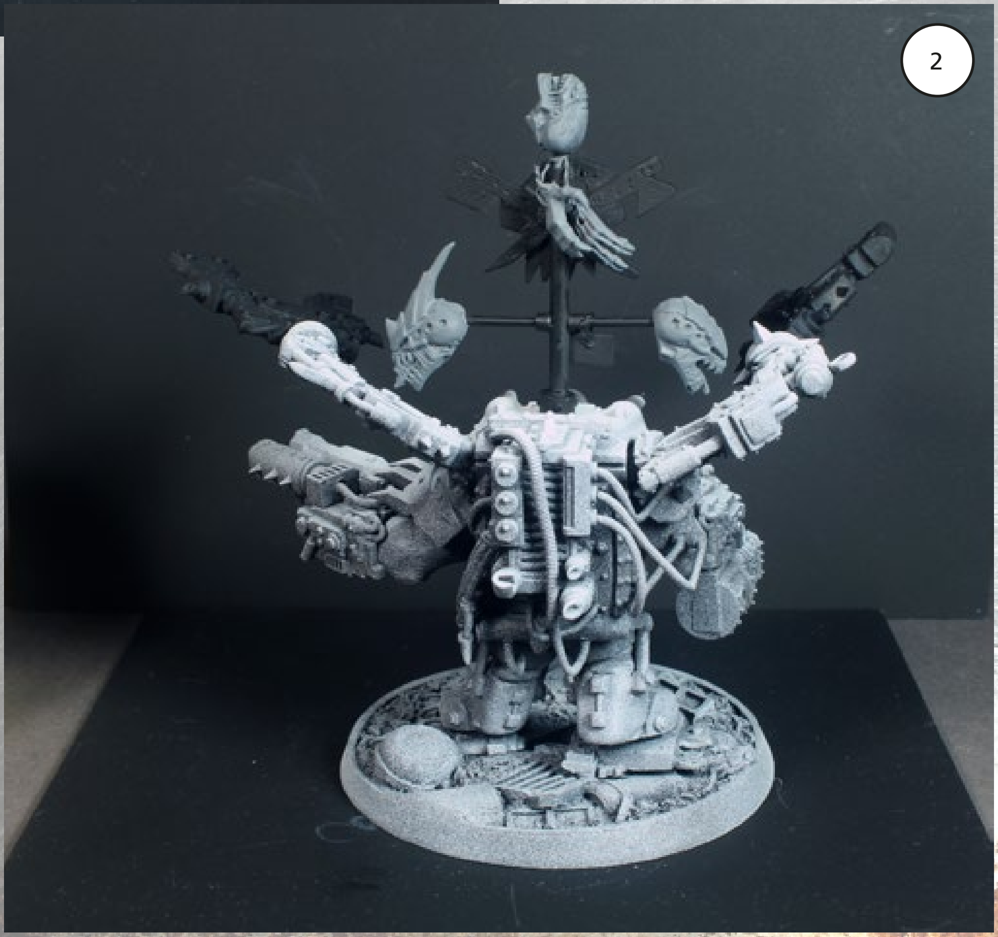
However, before I get to that, I have to primer to the model. I again opted for a dual primer method for the majority of the model. The model was first primed in black and then a second coat of white primer was sprayed from above the model to show me where the light would hit the model and help with bringing up the highlights. You'll notice that some parts of the model were kept entirely black; these areas would entirely (or nearly so) be metallic. Since I undercoat my true metal metallics with black, this was a way to save a step by simultaneously priming the model and laying down an undercoat of black. Some of the boss pole bits would later get the 'axe' as well. (**Figures 1 and 2**).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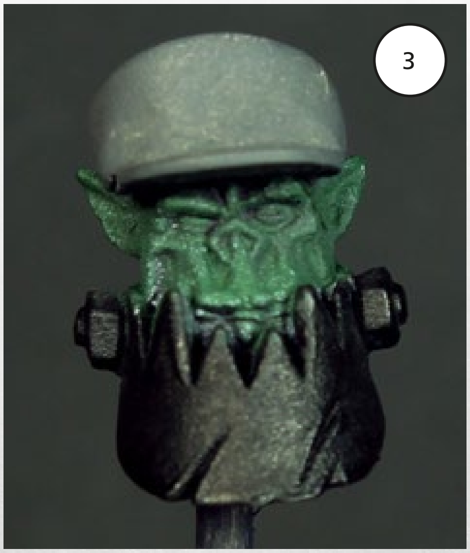
The warboss was rather bulky as you can see, so was painted in sections and then attached once the painting was complete. As the focal piece of the model, I decided to start with the head. The face was initially basecoated with Reaper Master Series (RMS) Rich Green (**Figure 3**). Games Workshop Ork colours were added sequentially by layering smaller and smaller areas of the face. First, I added Warboss Green followed by Skarsnik Green (**Figure 4**). The eye sockets were blocked in with white, to make it easier to cover with the lighter more transparent colours that would follow and I added white for the teeth as well. The gums were based with RMS Red Violet, which I would later glaze onto the skin (**Figure 5**). The eyes were covered with GW Yriel Yellow as the base colour and RMS Entrail Pink was added as a highlight for the gums (**Figure 6**). The eyes were dotted with RMS Brown Liner and then a very thin glaze of RMS Blood Red was applied to over the yellow and in the surrounding eye sockets as well (**Figure 7**). Once the eyes were finished, I proceeded with adding RMS Desert Sand to lighten the green of the skin tones further (**Figure 8**). The ears, nose and deepest recesses of the shadows were given a glazed of the RMS Red Violet and GW Naggaroth Night to add some colour contrast and visual interest (**Figure 9**).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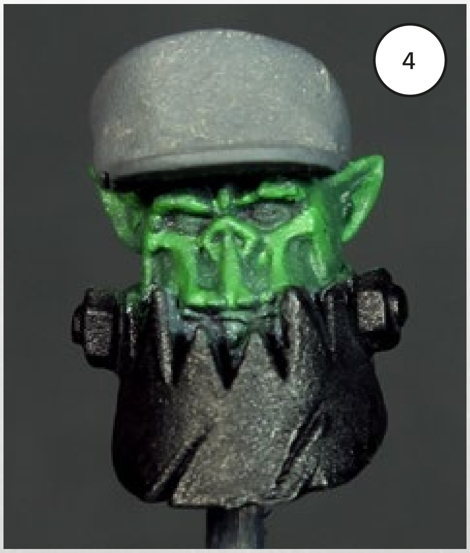
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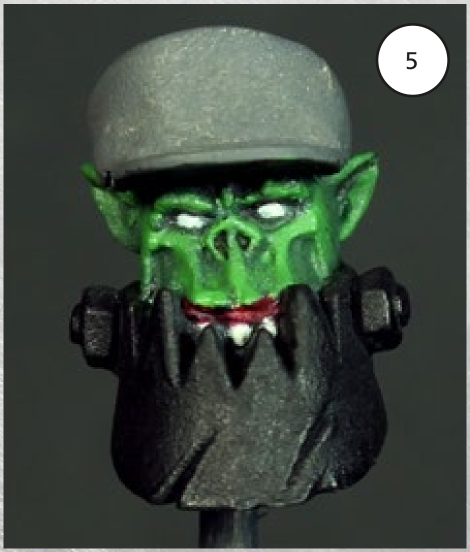
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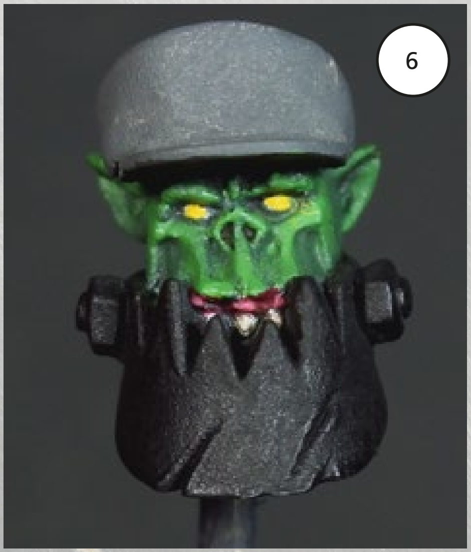
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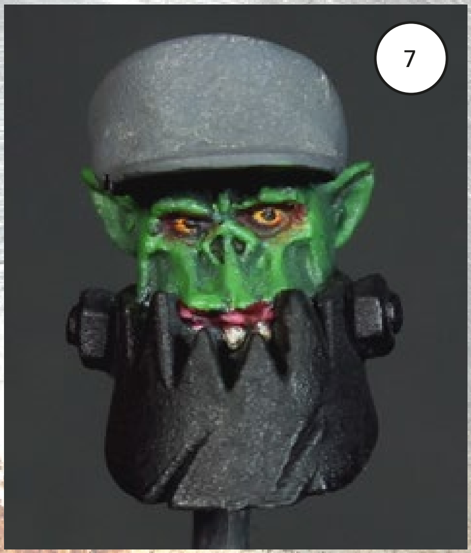
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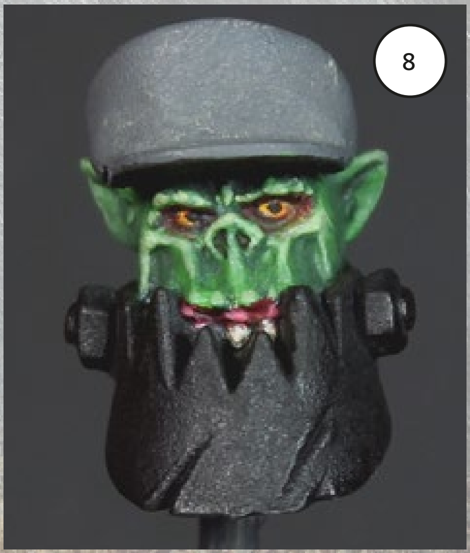
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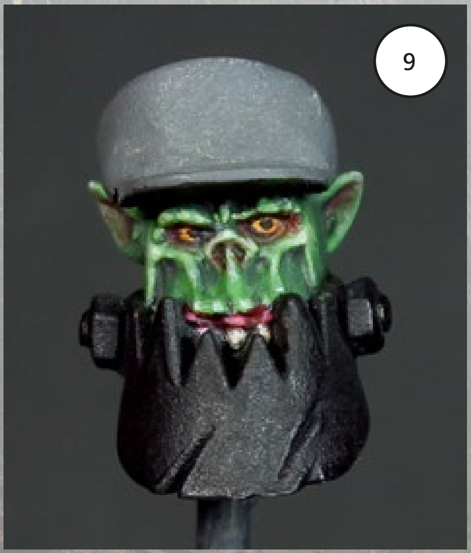
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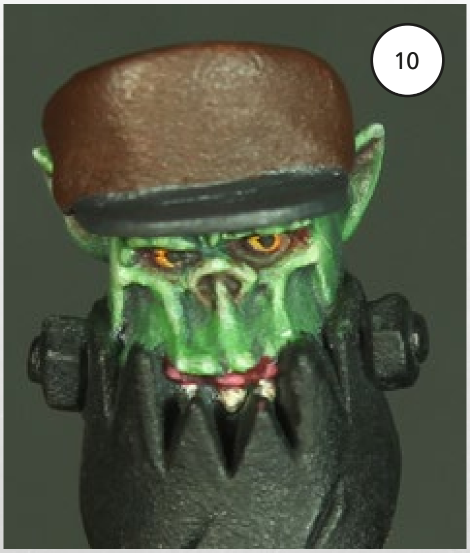
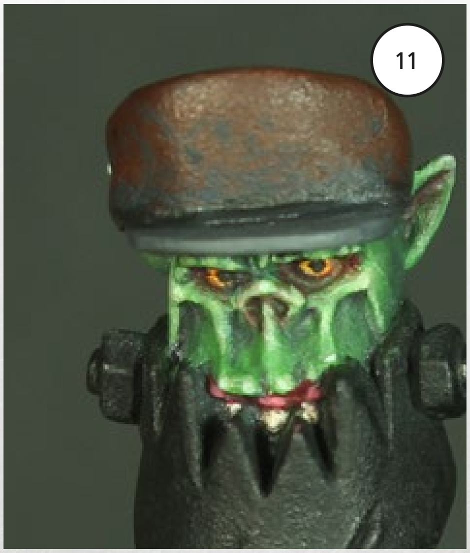
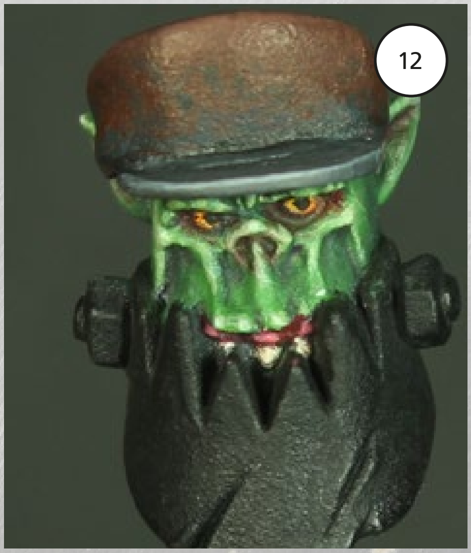
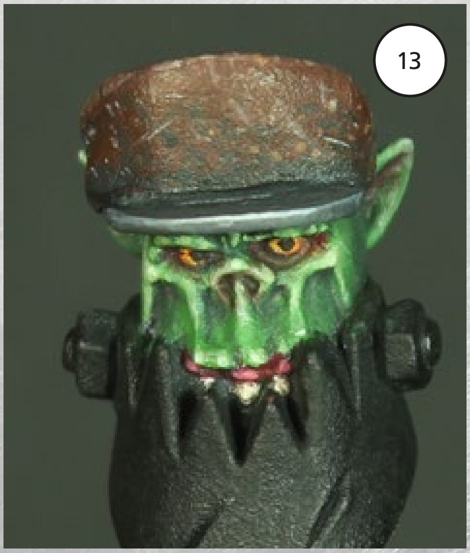
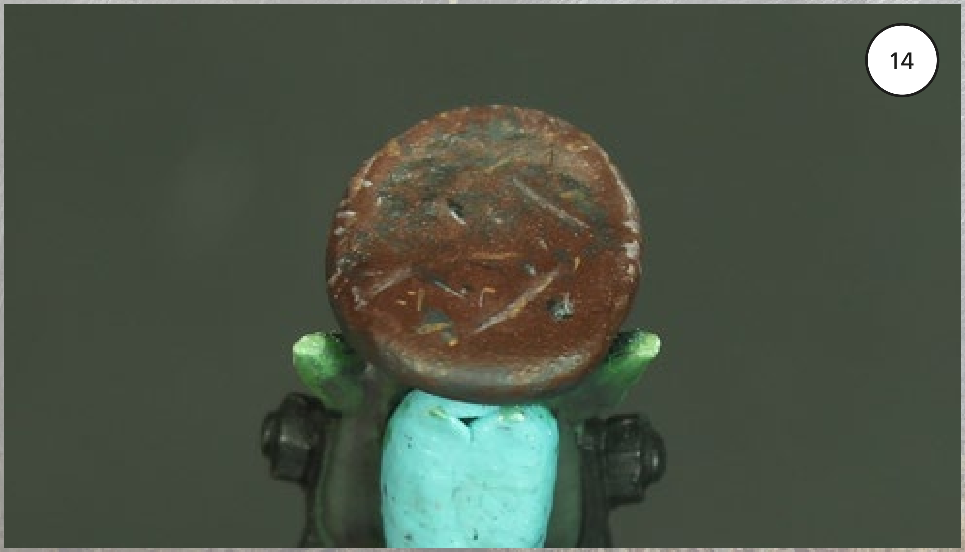




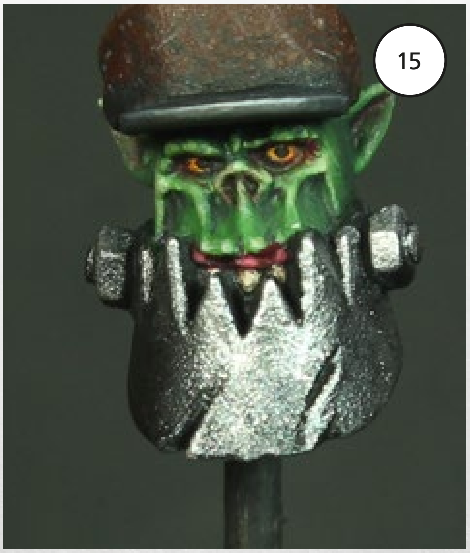
With the face finished I proceeded to the cap, which would be another nod to the Blood Axes' culture and mimic the hat of a human leader. The leather cap recipe was recycled from last year's Sons of Orar Chapter Master piece and was first based with Vallejo Model Air (VMA) Tank Brown (**Figure 10**). VMC Dark Sea Blue was stippled on to begin creating some texture for the leather (**Figure 11**). RMS Ruddy Leather and Oiled Leather were added to lighten the tone (**Figure 12**). Finally, very thin blemishes were added with RMS Yellowed Bone (**Figures 13 and 14)**.







The iron jaw would be the last part to be addressed and would be my first go at the hairspray weathering technique. The undercoat, as usual, was pure black. This was sequentially highlighted with a mixture of black and VMA Gunmetal, pure Gunmetal, and Silver (**Figure 15**). Once the base metallics were in place, I weathered the metal slightly with VMC Smoke (**Figure 16**). After this was accomplished, the head was masked off except for the left half of the iron jaw, which was then covered with hair spray. Once this had dried, the area was covered with RMS Linen White (**Figure 17**). The red checks were blocked in with GW Mephiston Red (**Figure 18**). The colours where again weathered with VMC Smoke (**Figure 19**). The area was moistened and the opaque colours gently pulled off with a stiff brush and a needle (**Figure 20**). Finally, spot highlights and scratches were placed with VMC Metallic Medium and the metallics were weathered further with some Secret Weapon Miniatures' Rust Pigment. With this last step, the focal piece (at least in theory) was completed. It would be interesting to see how it played out because the head and face were rather small compared to the bulky armour surrounding it; I hoped it wouldn't get lost amidst the weaponry and boss pole adjacent to the head.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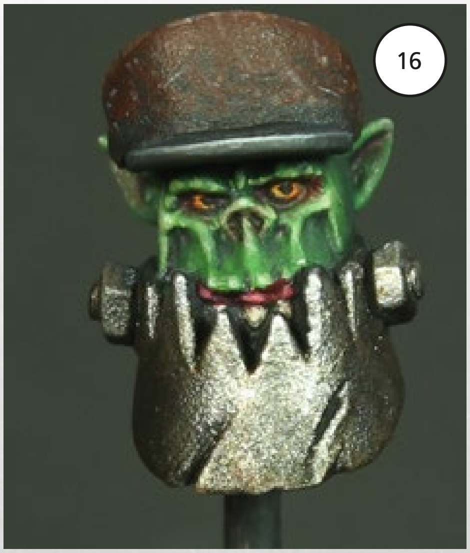
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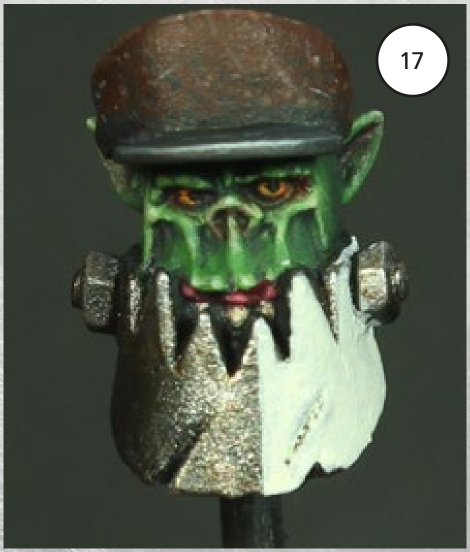
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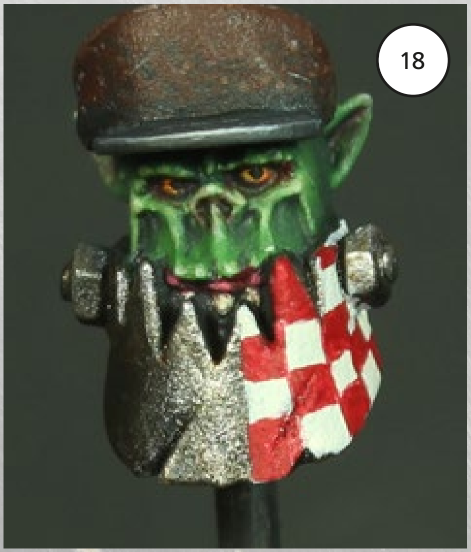
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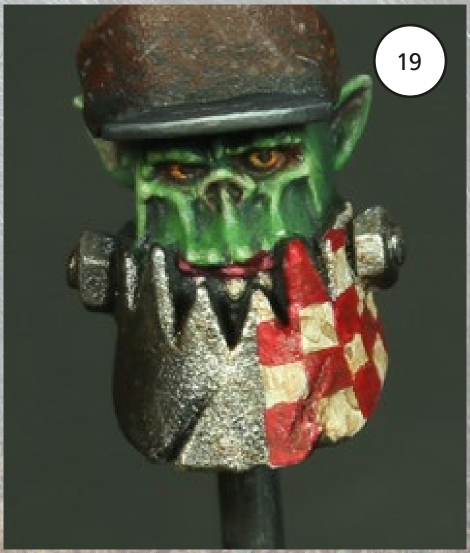
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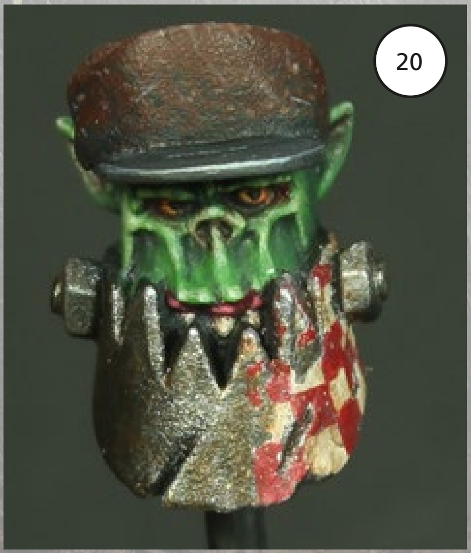
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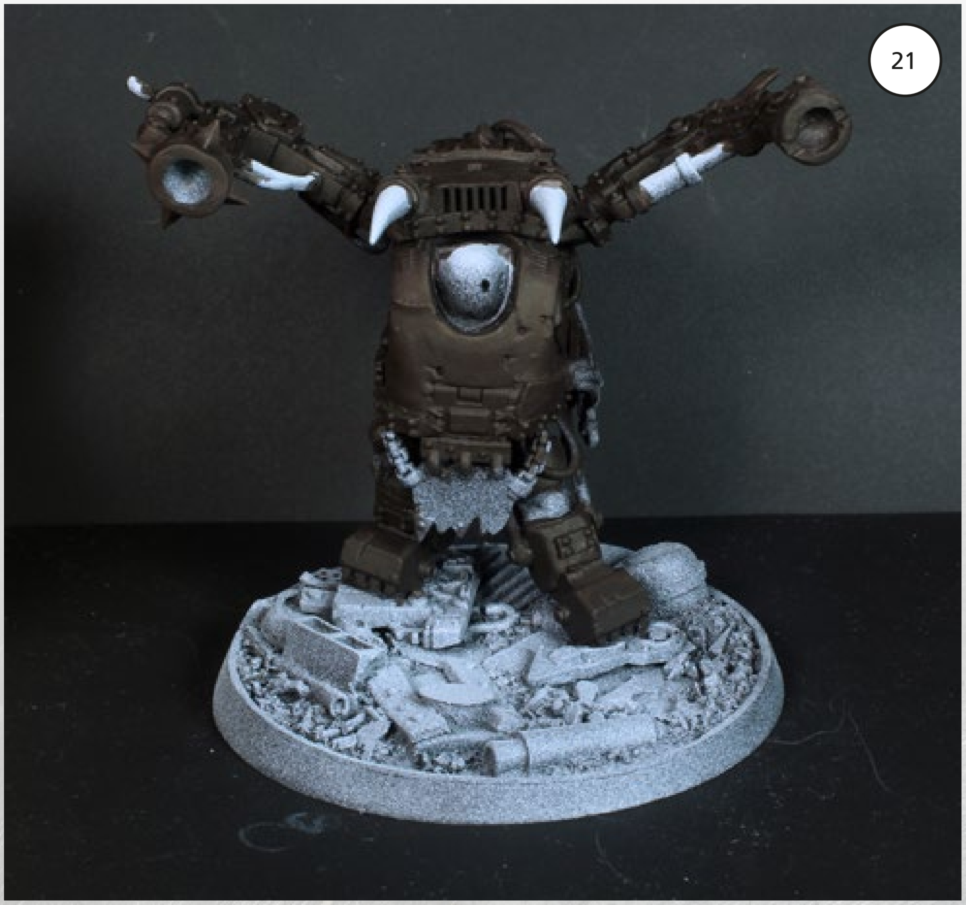
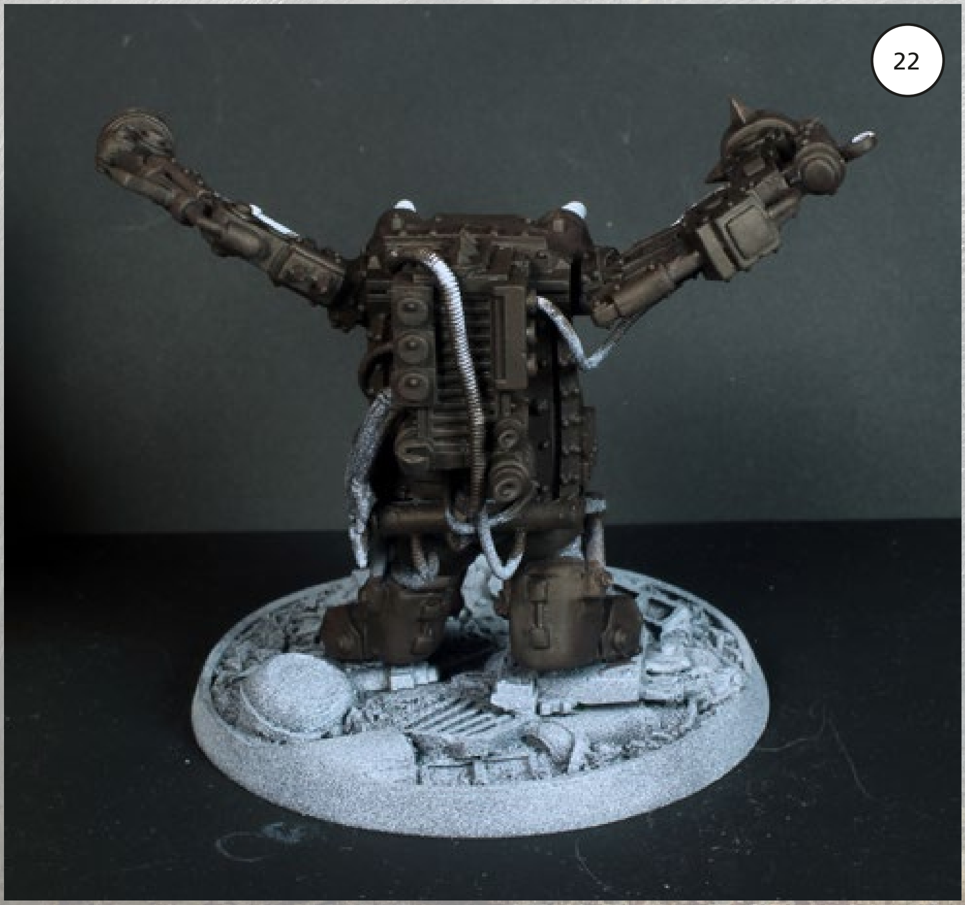
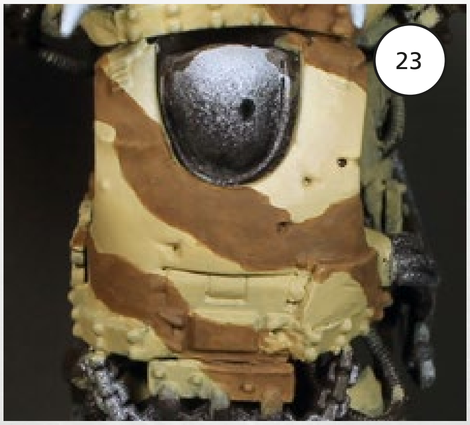




The armour would take the majority of the visual space of the model and was also going to be my major learning experience for this guy. As I had mentioned above, I had not used the hairspray technique previously for chipping/battle damage effects and was excited to give it a try. After watching a few videos on Youtube, I was ready to go. I was somewhat apprehensive because all the videos I had seen utilised an airbrush to achieve this effect, which I did not have. I was going to attempt to do the process with brush only and see how it went. After experimenting on a spare piece of armour, I decided it would be feasible. It may not be optimal, but with care and patience I could get the result I was after and proceeded on to the Overfiend. The first step which required a different train of thought was to work backwards from my usual process; I would paint the chipping effects first rather than at the end. I wanted something that would stand out against the armour, so wanted to go very dark initially. I base coated the armoured areas with a mixture of RMS Brown Liner and RMS Blackened Brown and applied it generously to the armoured parts. I also applied it to the metallic parts in the vicinity as well (**Figures 21 and 22**). Hairspray was then applied in two light coats to protect the paint from the chipping that was to follow in later steps. The next step was to apply my base colours of the camouflage to the armour. According to the Warhammer 40k lore, while the Blood Axe orks utilize camouflage, they typically did not apply it in the correct fashion. It only mattered that they had camouflage, not that it was actually concealing in the terrain that they were in. This gave me a broad latitude as to the colours I could choose for the Overfiend. I opted for a lighter, desert sort of camouflage. This would contrast with the flesh tones and also provide a nice base to show off any weathering. The armour was base coated with RMS

Desert Khaki with a 1:1 mix of RMS Russet Brown and Shield Brown for the stripes (**Figure 23**). The Desert Khaki was shaded with RMS Khaki Shadow and highlighted with Desert Sand and Vallejo Model Colour (VMC) Ivory. The brown stripes were shaded with pure Russet Brown and highlighted with Shield Brown. I then took some water and applied it with my brush to the area that I wanted to chip. I worked in relatively small areas, because I didn't want the water to dry. I wasn't sure if reapplying the water would alter the effect and wanted to get it done on the first pass. I tried to be fairly random with this, but did concentrate on the edges of things, as these areas would be more prone to getting scratched. I was quite pleased with the subtlety of the chipping that you can get with the hairspray technique. There are various ways to pull up the paint; these were accomplished with an old synthetic brush and a straight pin. The other thing that you will notice is that on some of the brown stripes, the brown paint was pulled up, leaving the khaki tone intact underneath it, which I though added another level of realism. The paint was worn enough to pull over the brown, but not enough to get a true chipping effect. That would not be possible to obtain if I were simply dabbing on the chip colour with a sponge as you would with an additive technique (**Figure 24**). The next step was to get the chips to 'pop' a bit more with some VMC Ivory painted on the underside of the chipped areas. I also began the initial weathering process with the very dilute VMC Smoke painted in a streaking fashion from the larger chips to represent some dirt that had dripped down (**Figure 25**). The final step was to add a bit of rust weathering utilizing Secret Weapon Miniatures' (SWM) Rust pigment mixed with water and again applied in a streaking fashion. One of the reasons I like using pigment in this way is that it allows for a bit of an erase button. If I am too heavy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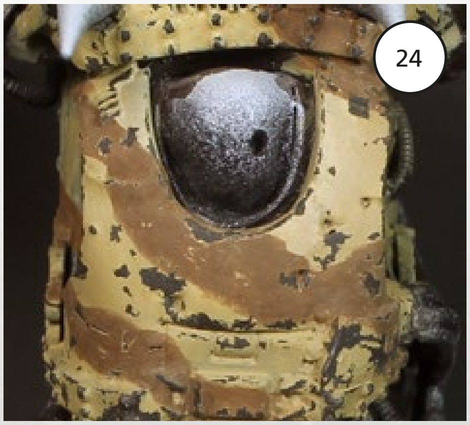
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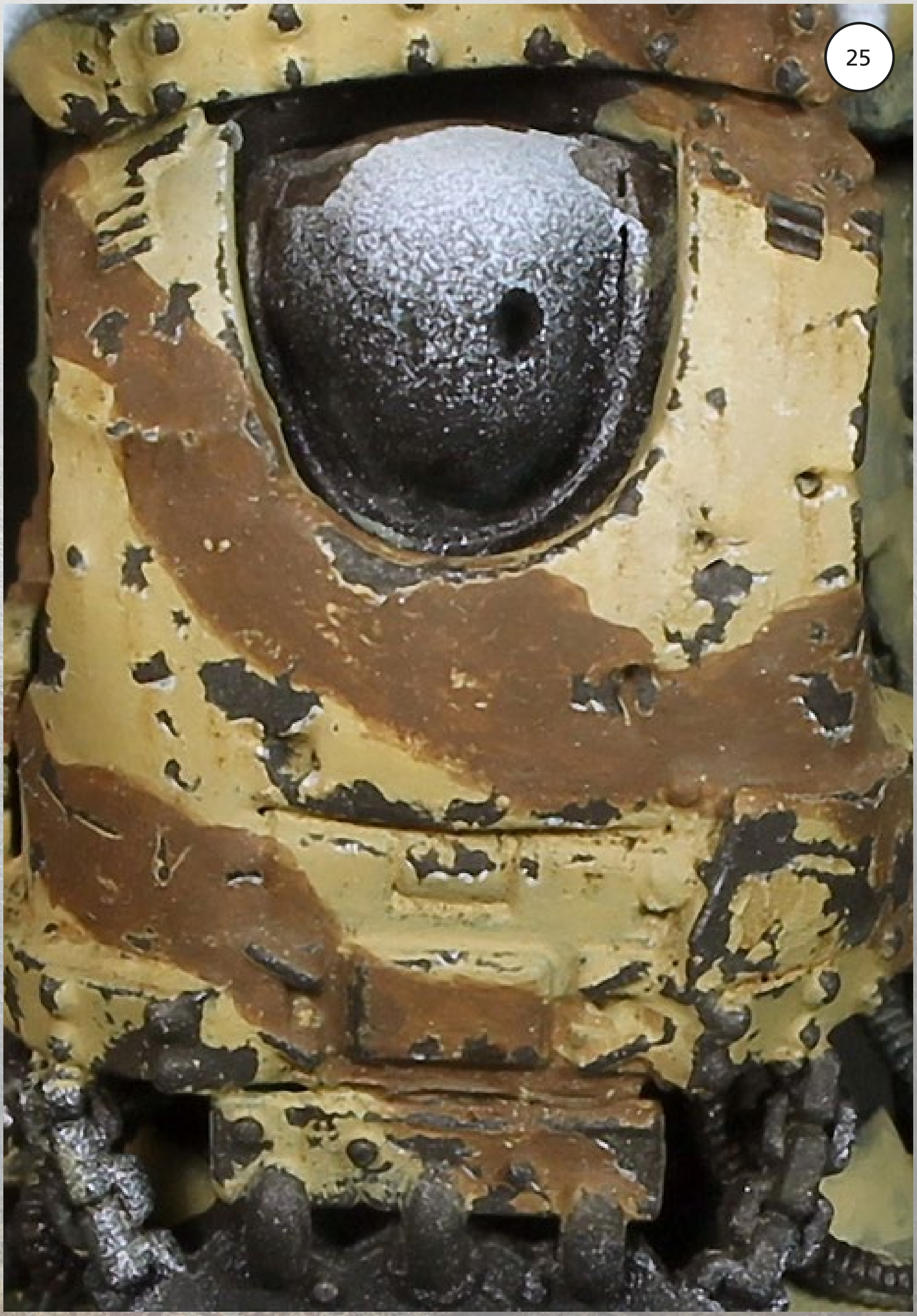
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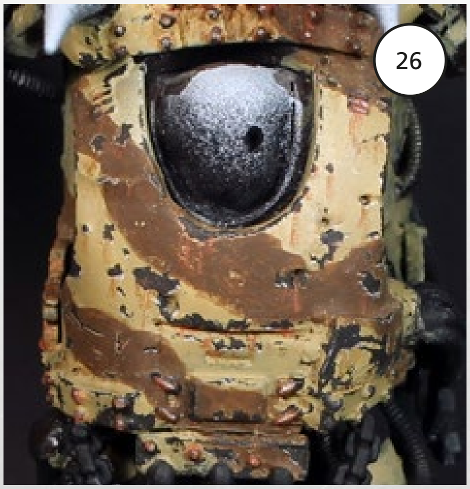
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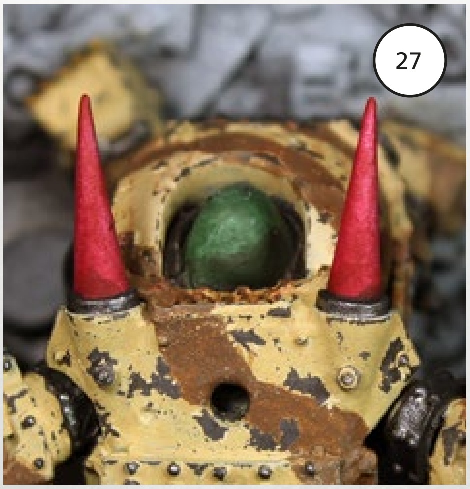
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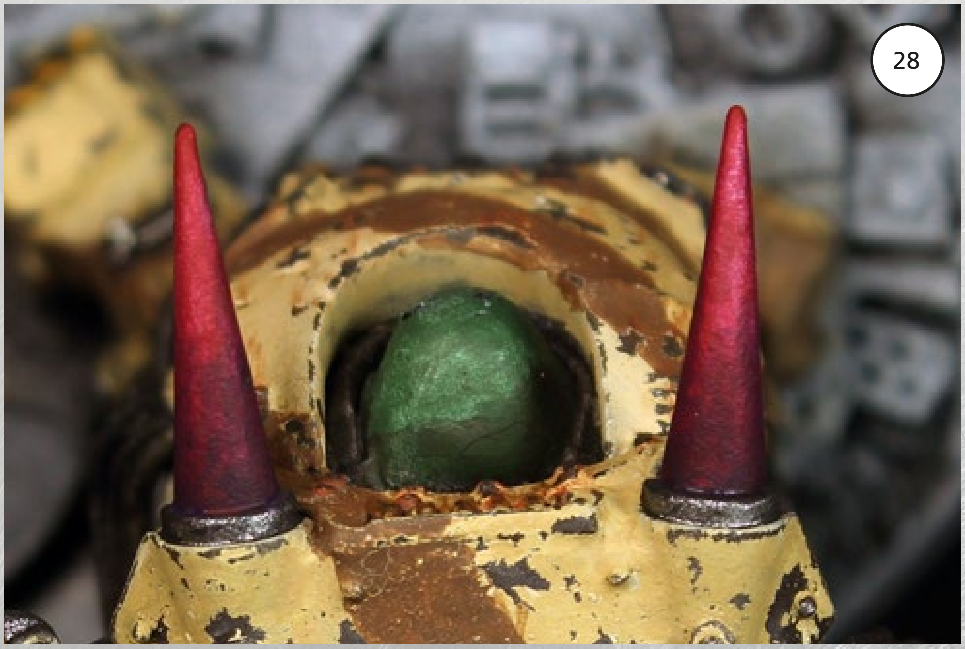
handed with the pigment, I can always go back with a clean, damp brush and gently wipe away excess pigment that I want to remove. The pigment only is permanent if I apply pigment fixer or give it a shot of Dullcoat (**Figure 26**).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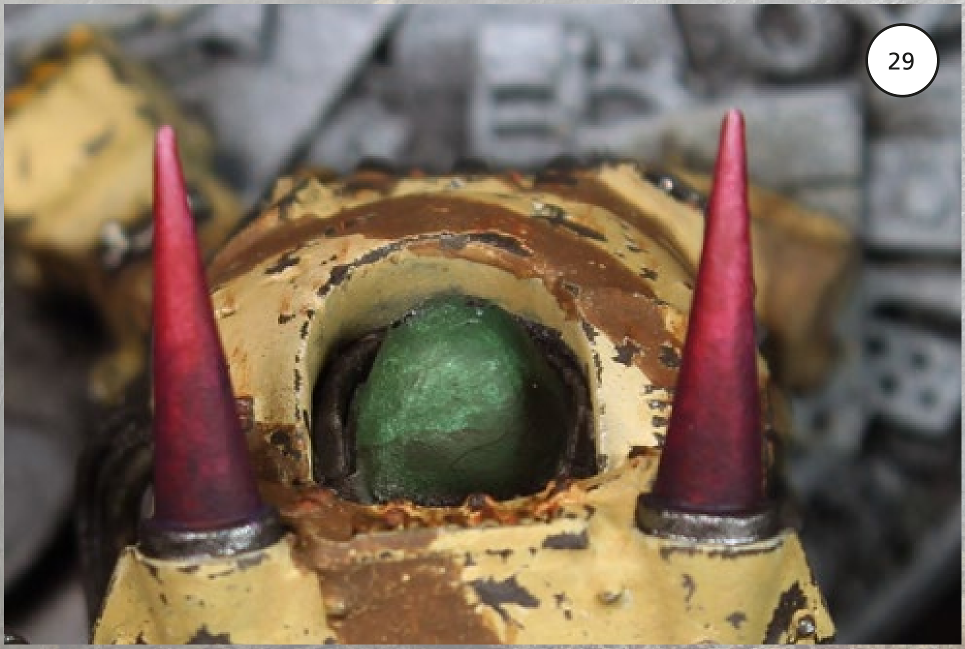
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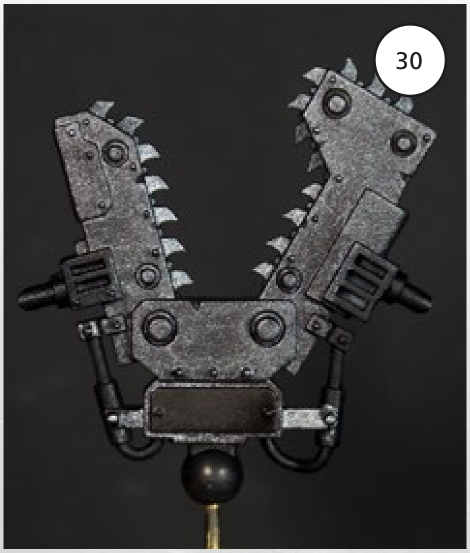
With the armour on the body completed, I could advance to the decorative spikes on the armour. As the Overfiend is battling the Tyranids from Hive Fleet Leviathan, my options for this were limited to either a red or purple shade. I decided to go with a reddish purple that I had seen on some reference photos and in my GW Tyranid Codex. The horns were based with RMS Red Violet, which also would help to harmonize the various parts of the model, as I had used the same colour as a shading tone on the warboss's skin (**Figure 27**). The horns were shaded progressively with Naggaroth Night. The blending was kept a little rough to provide some texture to the base of the horns (**Figure 28**). The tips of the horns were highlighted with the Red Violet mixed with Desert Sand, again to provide some harmony of colour across the various aspects of the model (**Figure 29**).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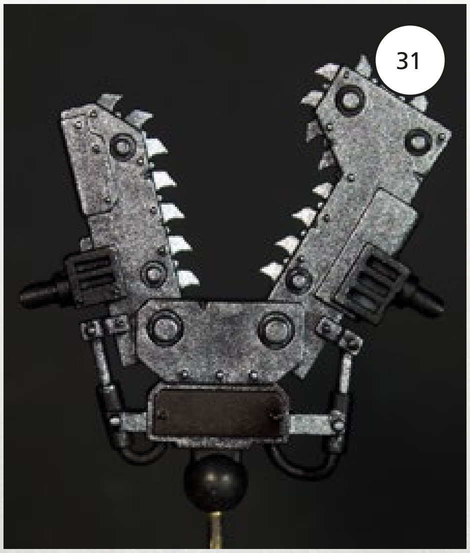
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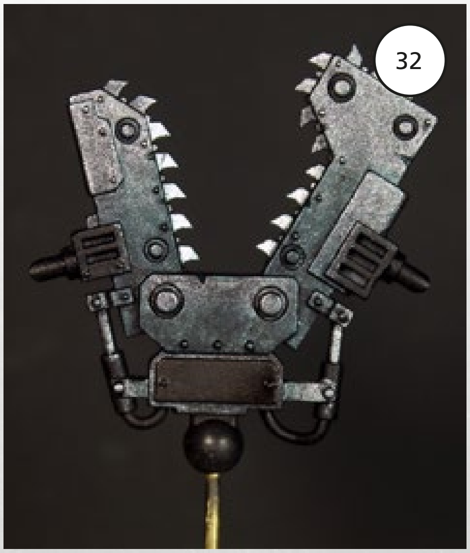
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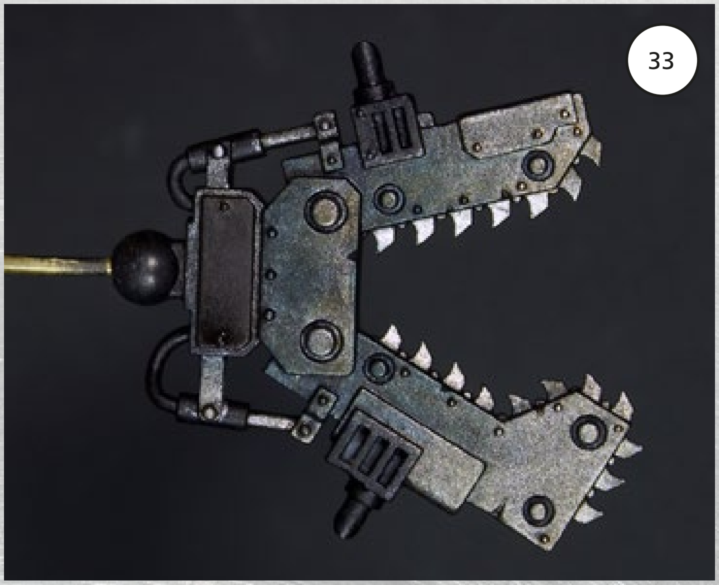
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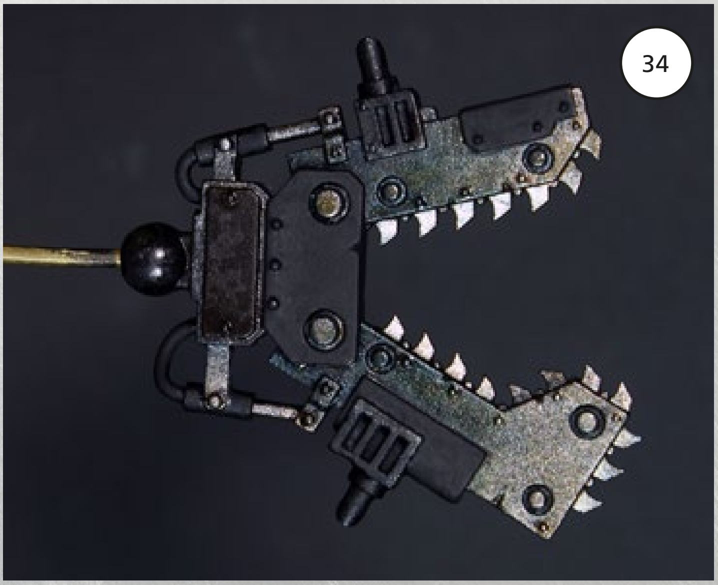
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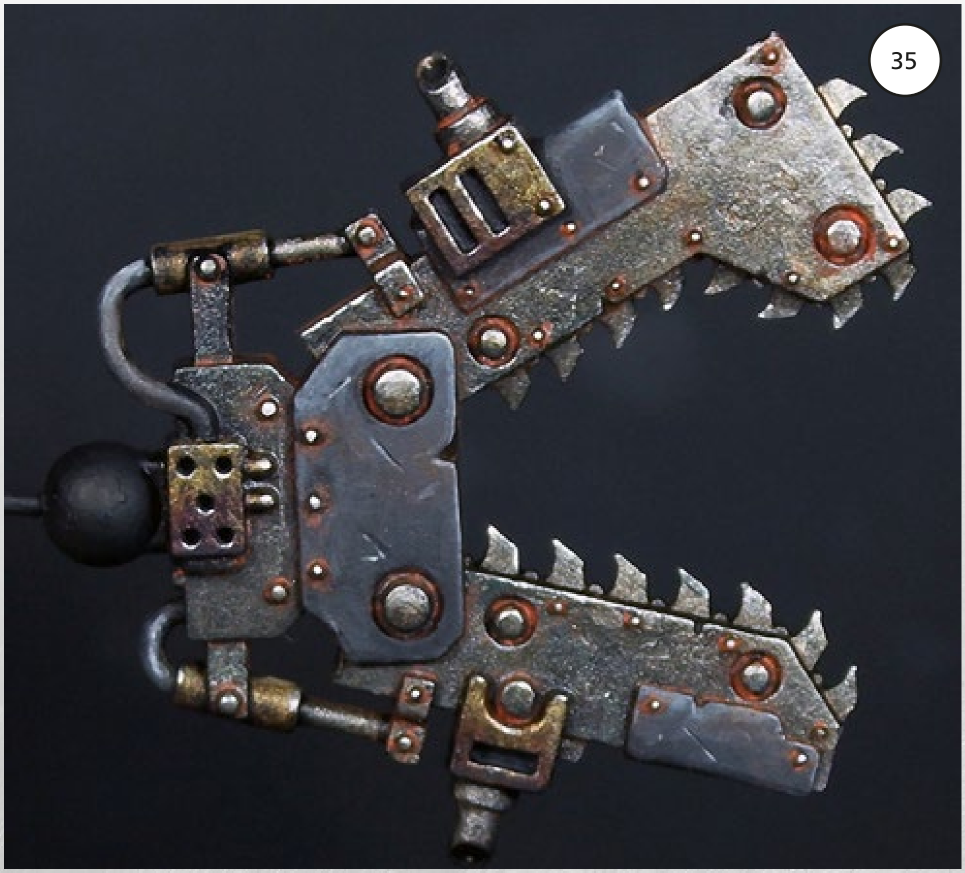
Once the non-metallic portions of the model were done, I lightly Dullcoated the piece and started in on the metallics. My preferred method for doing metallics is true metal metallics (TMM), as opposed to non-metal metallics (NMM). It is a personal preference, of course, but I just like the finish better and feel like it gives the viewer a better 360 degree view. NMM often looks great in the primary view intended by the artist, but can sometimes look 'off' when viewed from another angle. TMM technique has advanced (at least from my perspective) over the past decade and artists are doing a more 'NMM' approach to metallics, giving more attention to shading and highlighting as you would in a NMM technique and relying less on the natural reflectivity of the metallic paint to carry the effect. I try to do that in my work. The first step is to provide a nice dark undercoat. This is done with black for silver metallic and a dark brown for gold or bronze. The basecoat is then applied with a mixture of the metallic paint and an opaque non-metallic colour, typically the undercoat I had used on the previous step. For the klaw, I used a mixture of black and Vallejo Model Air (VMA) Gunmetal. The opaque paint cuts the reflectivity of the Gunmetal, making it easier to shade the metallic paint (**Figure 30**). The next step is to apply straight Gunmetal thinned slightly. I try to avoid the deep recesses here (**Figure 31**). The next phase is to shade as well as add some colour variation to the metallic. I first glazed some RMS Blue Liner over the areas of the klaw that would be shaded (**Figure 32**). This was followed by a glaze of VMC Smoke to dirty up the metallics a bit (**Figure 33**). The highlights were recaptured with thinned Gunmetal, followed by VMA Silver and spot highlights were done with VMC Metallic Medium (**Figure 34**). Once the metallics were done, I further weathered them with rust pigments from Secret Weapon Miniatures. Scratches were also applied to the darker portions of the shaded area with very thin lines of the Metallic Medium.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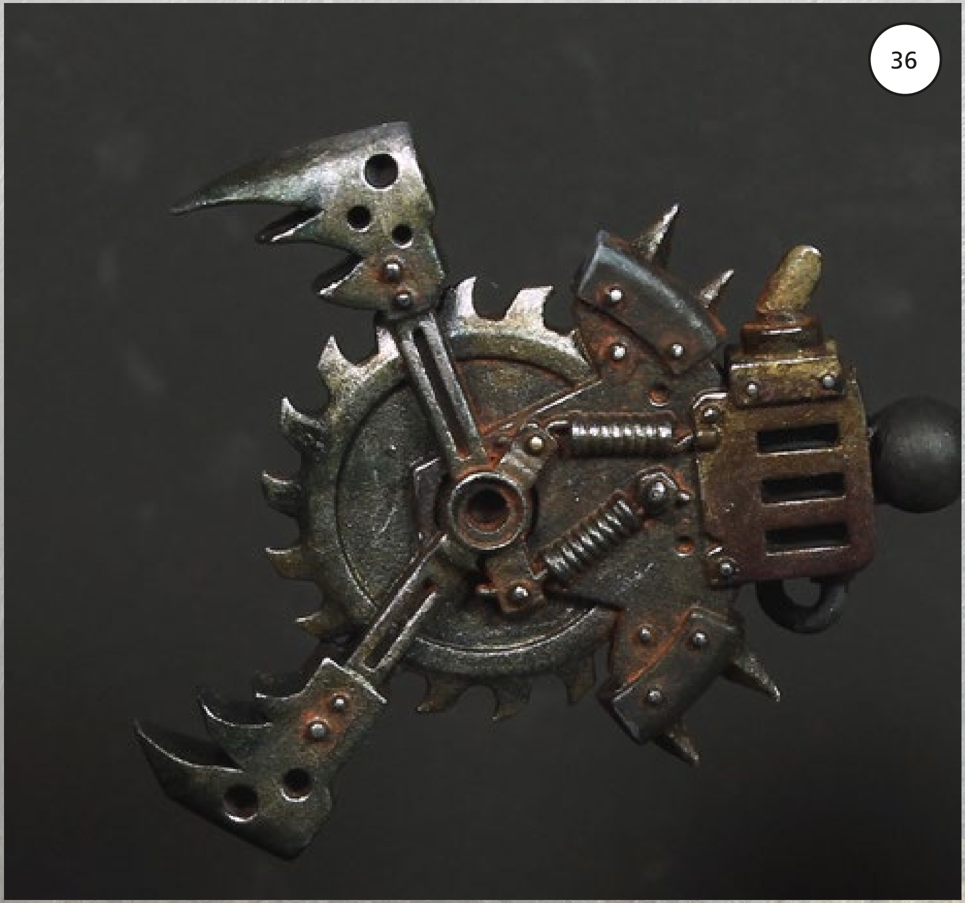
Unfortunately, I forgot to take pictures of the bronze metallics as I had gotten in the groove as I was painting the close combat weapons. The process was similar; I undercoated the areas with RMS Russet Brown, then basecoated with a 1:1 mixture of Russet Brown and RMS Clockwork Brass. This was followed by pure Clockwork Brass. The metallics were shaded with GW's Leviathan Purple and highlighted with a mixture of Clockwork Brass and VMA Silver and finally pure spot highlights of VMA Silver.

Here is the finished product on the power klaw and the killsaw for the Overfiend (**Figures 35 and 36**).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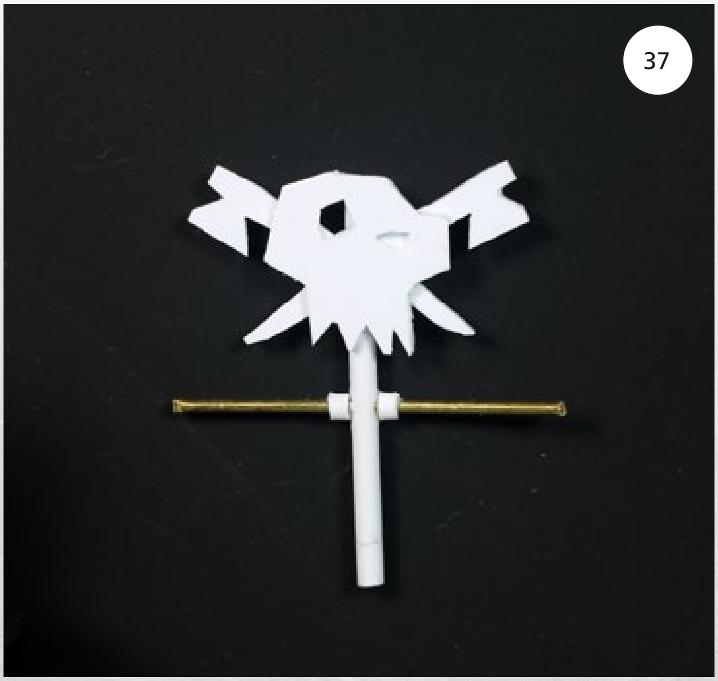

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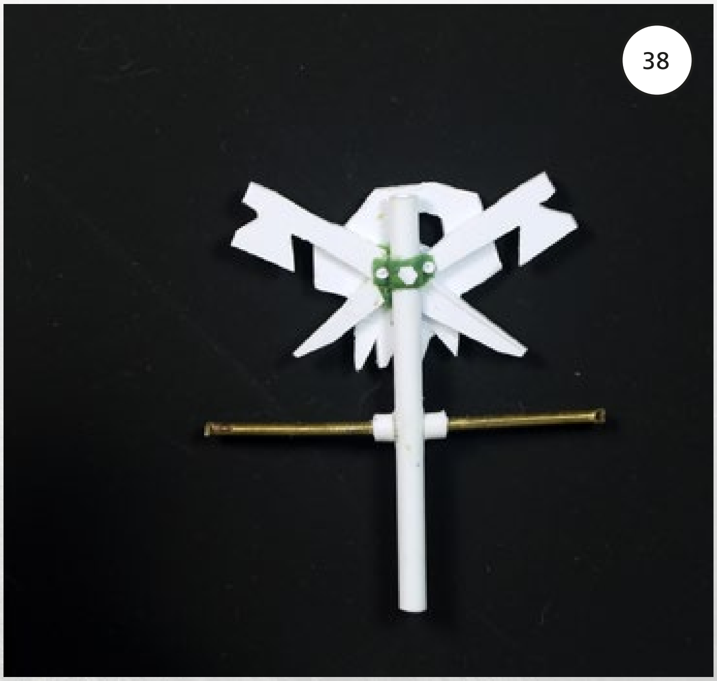

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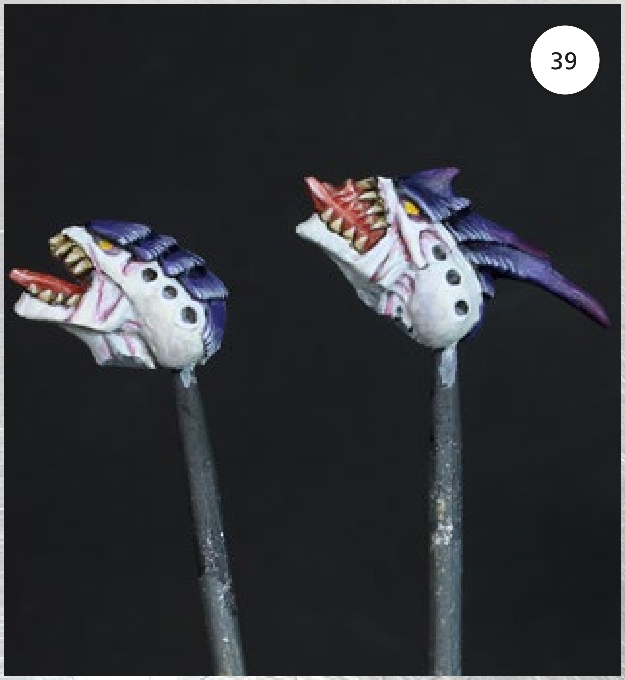

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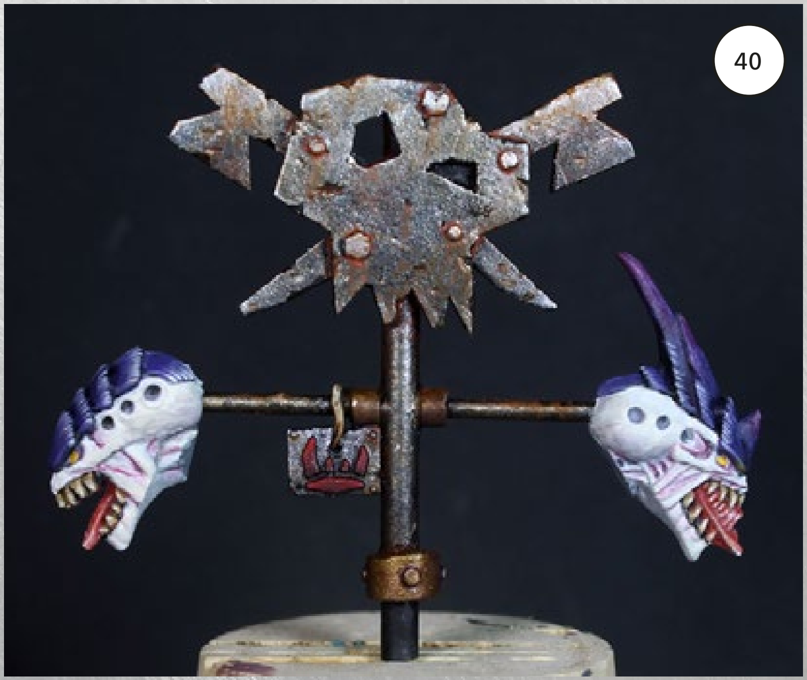

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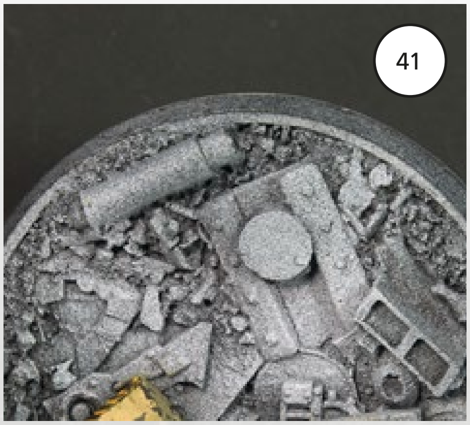
The bosspole was the only item that was significantly scratch built. The Blood Axe symbol itself was initially created from plasticard cut to shape and glued together with CA glue (**Figures 37 and 38**). The pole was treated in a similar fashion with regards to the metallics as the close combat weapons. I did give the boss pole some additional weathering with some rust streaks as well. The Tyranid trophy heads needed to be kept in line with the lore of the Overfiend, so were painted in Hive Fleet Leviathan colours. The skin was initially based with VMC Deck Tan, shaded with some gray mixed with the Deck Tan and highlighted with white. The carapace was based with GW Naggaroth Night, shaded with Naggaroth Night mixed with black and highlighted with Naggaroth Night and white. The carapace was further highlighted with pure white. On the gargoyle head, I then glazed some subtle RMS Red Violet on the horns to fade it from purple to red. The gums and tongue were based with GW Bugman's Glow, then progressively highlighted with RMS Tanned Highlight, then the Tanned Highlight mixed with RMS Linen White. GW Bloodletter Glaze was used to provide a more saturated red. The eyes were painted in Yriel Yellow (**Figure 39**). Once the heads were finished, they were attached to the boss pole (**Figure 40**).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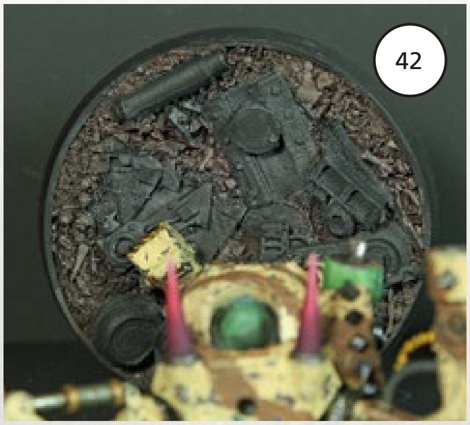
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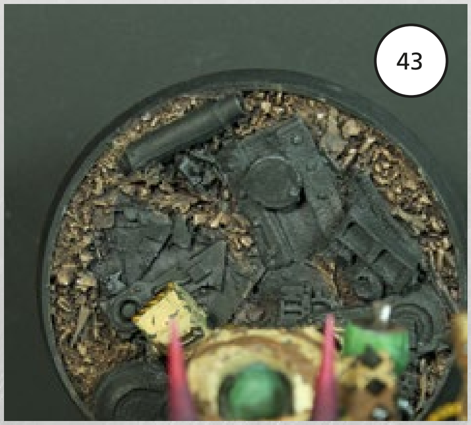
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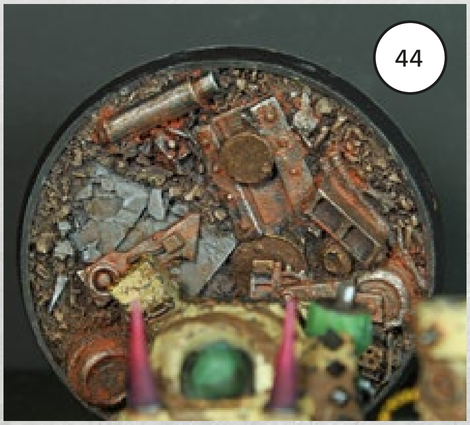
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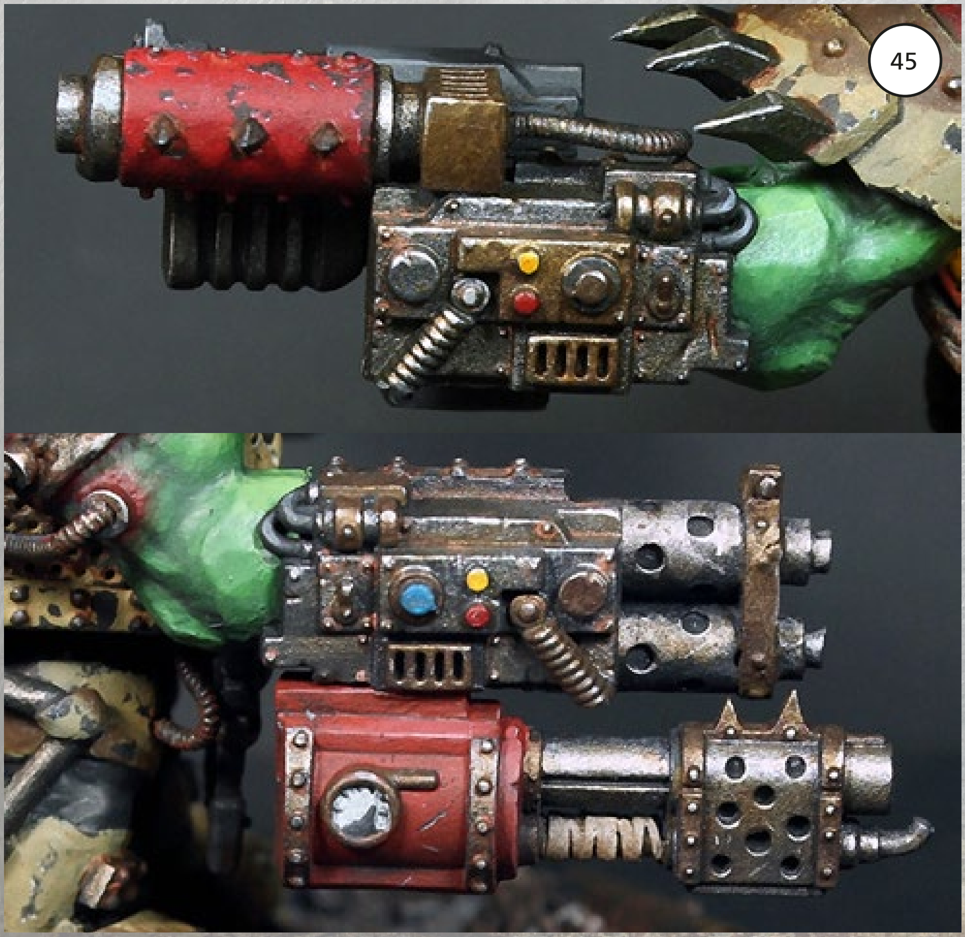
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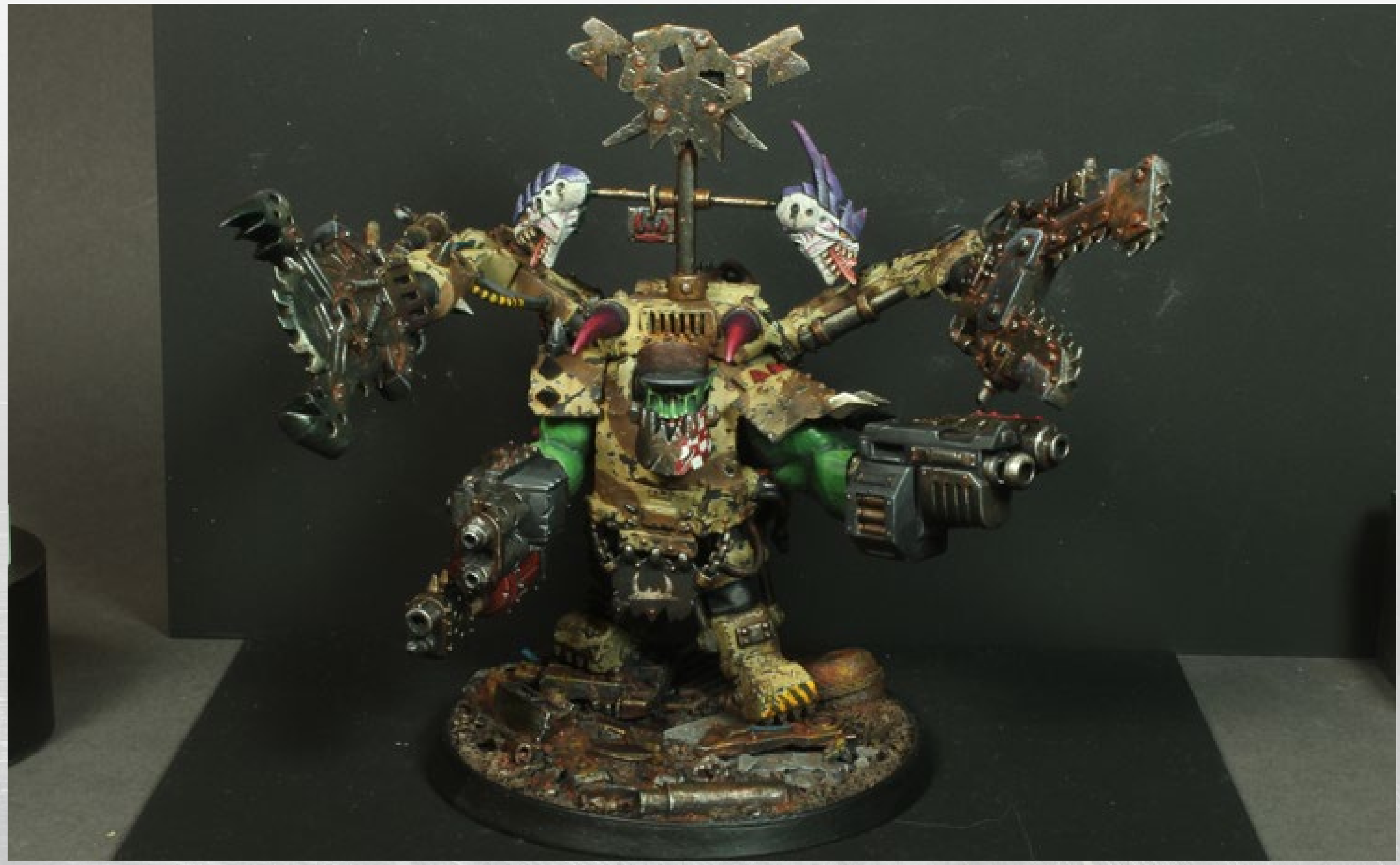
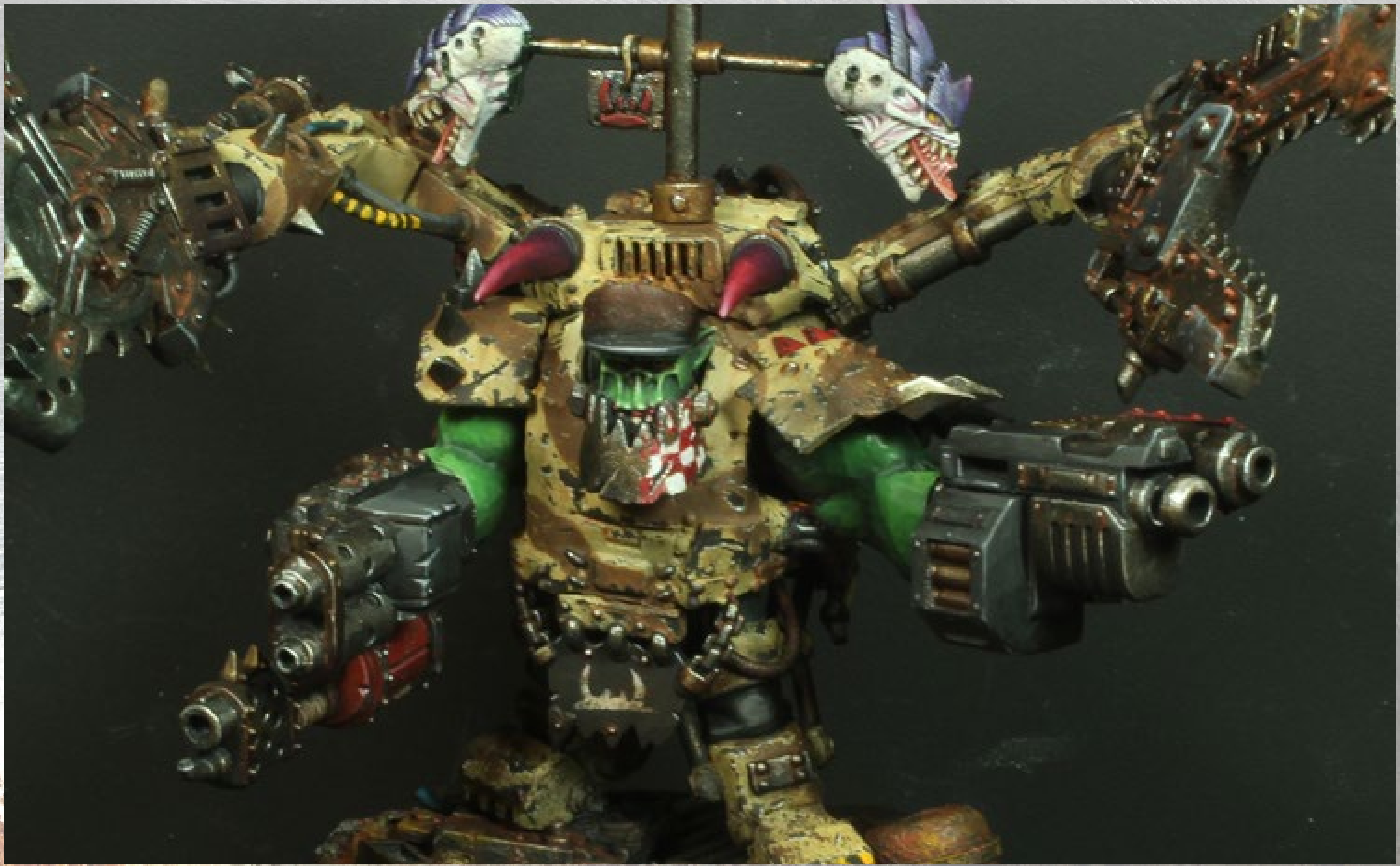
With the model largely completed aside from various tweaks and detail work, I began work on the base, which had been dual primed separate from the model itself (**Figure 41**). I started initially with the dirt basing it with RMS Blackened Brown (**Figure 42**). This was progressively highlighted with RMS Earth Brown, RMS Yellowed Bone and spot highlighted with RMS Linen White (**Figure 43**). The metallics were done in a similar fashion as the close combat weapons; the only difference was I was very liberal with the rust pigments. The concrete was based with RMS Shadowed Stone and worked up through the triad with Stone Gray and Weathered Stone, finishing with edge highlighting of Linen White. Some MIG Productions' Dark Mud pigment was applied to weather the concrete a bit. (**Figure 44**).

Assorted details were completed in various stages. The kit-bashed weapons were done with the metallic recipes listed above. The flamethrower barrel was based with VMC Calvary Brown, shaded with RMS Brown Liner added progressively to the Calvary Brown and highlighted with Pale Sand added to the base colour. Weathering was again a combination of Smoke and Dark Mud pigment. The red on the other gun was more saturated with a Mephiston Red base instead of the Calvary Brown (**Figure 45**).

A few more tweaks were added, including some hazard stripes in various locations and some more weathering here and there along with some spot highlights on the metallics. The beast was finally assembled, yielding the end result.





The model is now safely in the hands of the new owner and the NOCF had a great year! Over $25,000 dollars were raised for the various charities that NOCF supports. Many great artists contributed this year and next year is already looking promising. If you are interested in what NOCF is doing or would be interested in helping out, check out their website at novaopenfoundation.org.

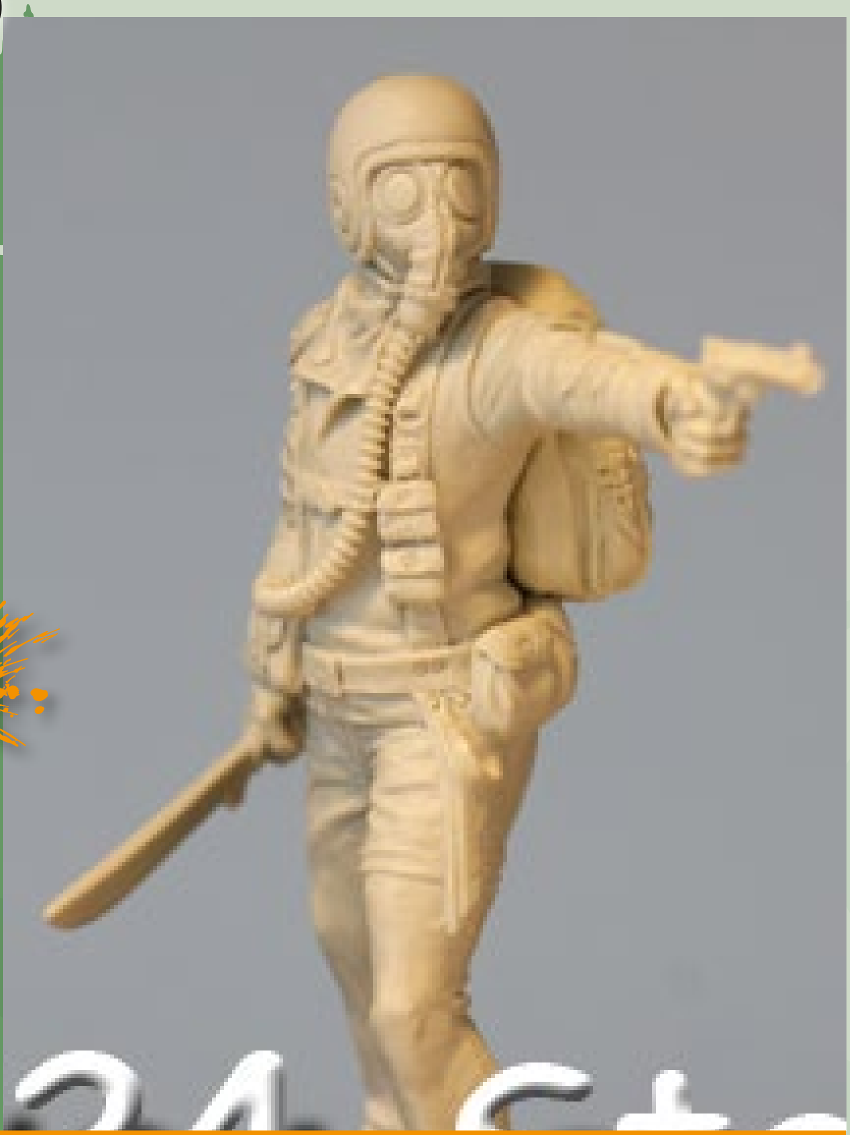
By Normski Ealand

Details

Price:	€35.00
Size:	75mm
Material:	Resin

Available from

Savage Forged Minis

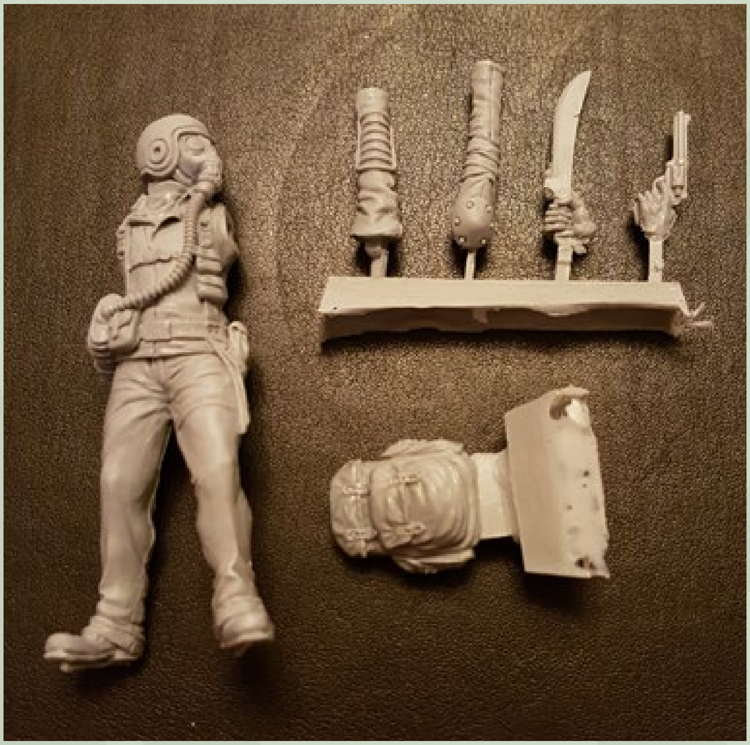


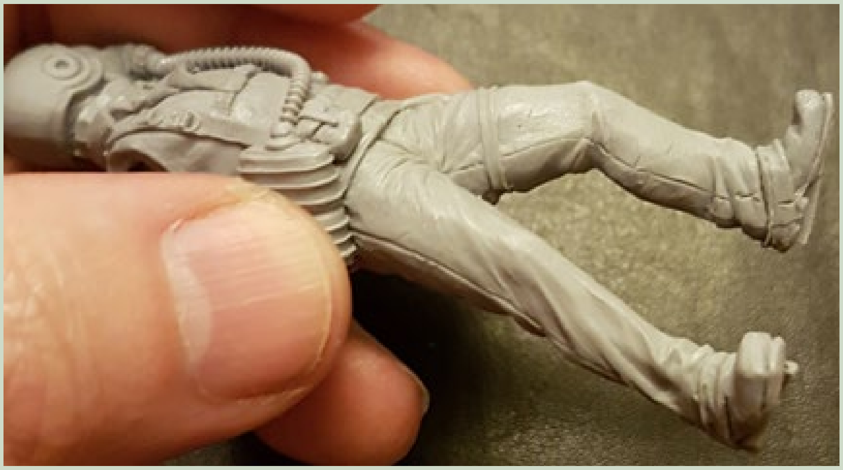
Savage Forged Minis' Stalker JT

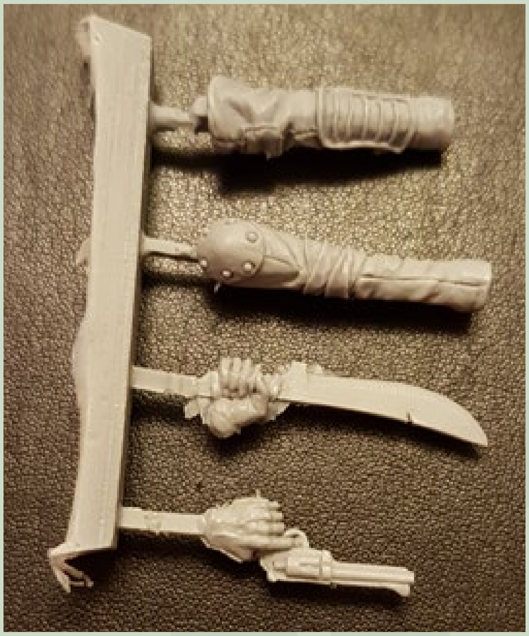
Have you ever wanted your very own miniature named after you?
Well, the 75mm Stalker JT is indeed named after Savage Forged Minis' very own Jamie Tranter – JT.

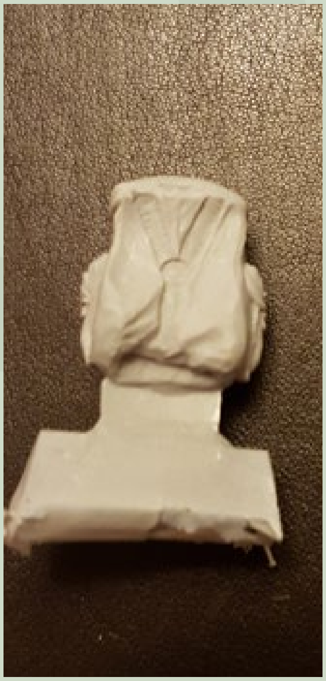
The Stalker JT is the second in a line of post-apocalyptic miniatures in 75mm scale. The mini comes in 6 pieces and is cast in resin. At first I thought the JT miniature was bigger than the Dead Again miniature, but on comparison the JT miniature looks bigger as the body is wider and the bike/pilot helmet makes him look taller. The Dead Again mini only has a hoody on, so the difference in size really wasn't that bad.

First, I looked at the body as I usually do when inspecting a mini. I went straight for the kill on this one and looked for negatives and I found some mould lines. Oh no, I hear you say. However, to be fair, how many miniatures do you buy that you can say hand on heart there were no mould lines? It would need to be some special mini to not have at least one. As you can see from the image above, there is a line running up the inside of the right leg and the only other line I could see was on the inside of the left cuff of the trousers.









The mini itself is exactly what I have come to expect from Dennis; the cast is crisp, highly detailed and there are no dull details at all. The mini itself looks like it could be painted either as a pilot or a biker, but for sure the style is a wasteland wanderer.

As mentioned previously, the elements of the sculpt are crisp and the attention to detail is spot on. There are 2 loop buckles on the harness that have taken some skill to do and the clothing just falls right. The belt pouches are nicely done with folds and creases in them done perfectly, in my opinion. As this is a 1/24 scale miniature, I hope to see some ruined aircraft or vehicle dioramas for this mini as, like Dead Again, there is so much potential for the use of the JT mini.

The other 5 pieces are the arms, the backpack and the hands which all hold weapons. There is no base with JT, so I took a look at the detail on the arms.

Like the Dead Again bust, I had to turn on a bright light to find any mould lines; these were almost invisible and will take less than a minute to prepare for painting. There was a little flash around the hands, but it brushed off with a stiff bristled hobby brush. The hands being separate from the arms is a nice touch. This will lend to conversion and variations in pose. Anyone with 75mm scale spares will no doubt like this aspect of the mini.

Lastly, I want to mention the backpack. The backpack has obviously been sculpted once the body was dry. The back of the pack is the shape of the braces, which will allow closer and more precise fitting of the pack. Even with all the fine details of the mini, I found this to be a very nice thought when sculpting the JT model. I can see it would have been tempting to sculpt the pack on the body, but this way you can have a version with no pack.

Again, I find myself looking at the mini and knowing that preparing and painting this miniature will be a very cool project. Great cast, great detail—I can't wait to prep it and make a base for it.

It is another recommended mini from Savage Forged Minis.

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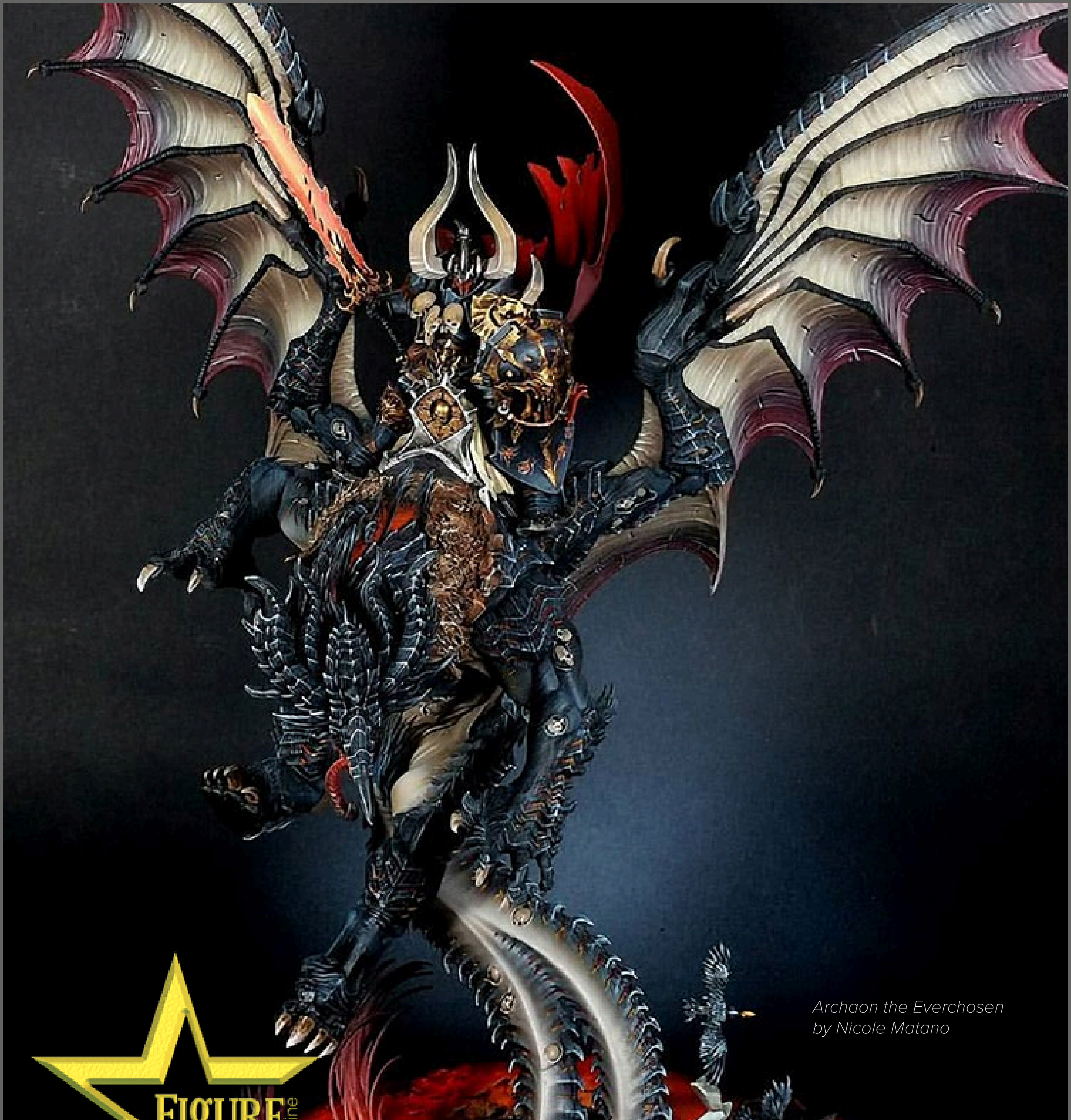
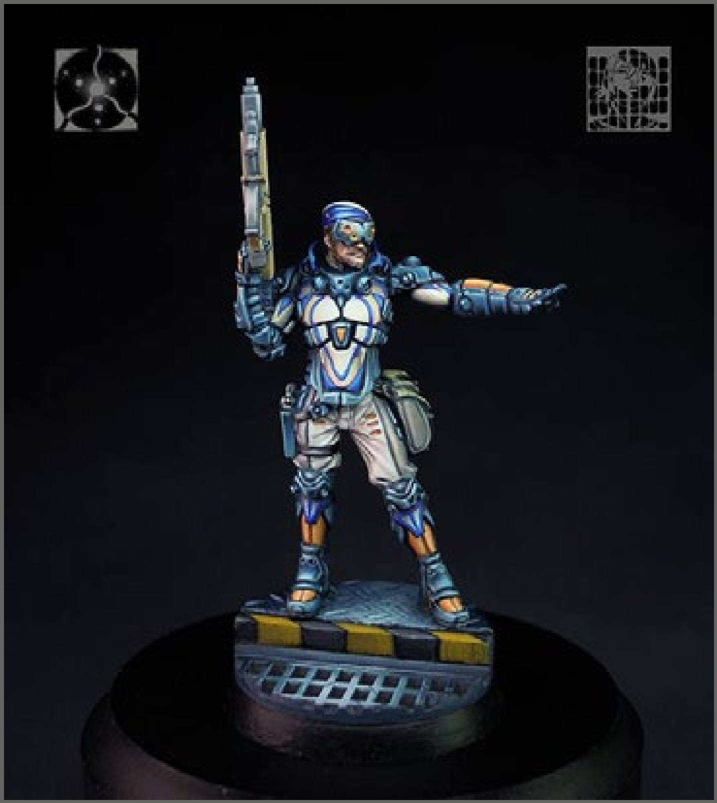


Archaon the Everchosen
by Nicole Matano



Fusilier, Pan O
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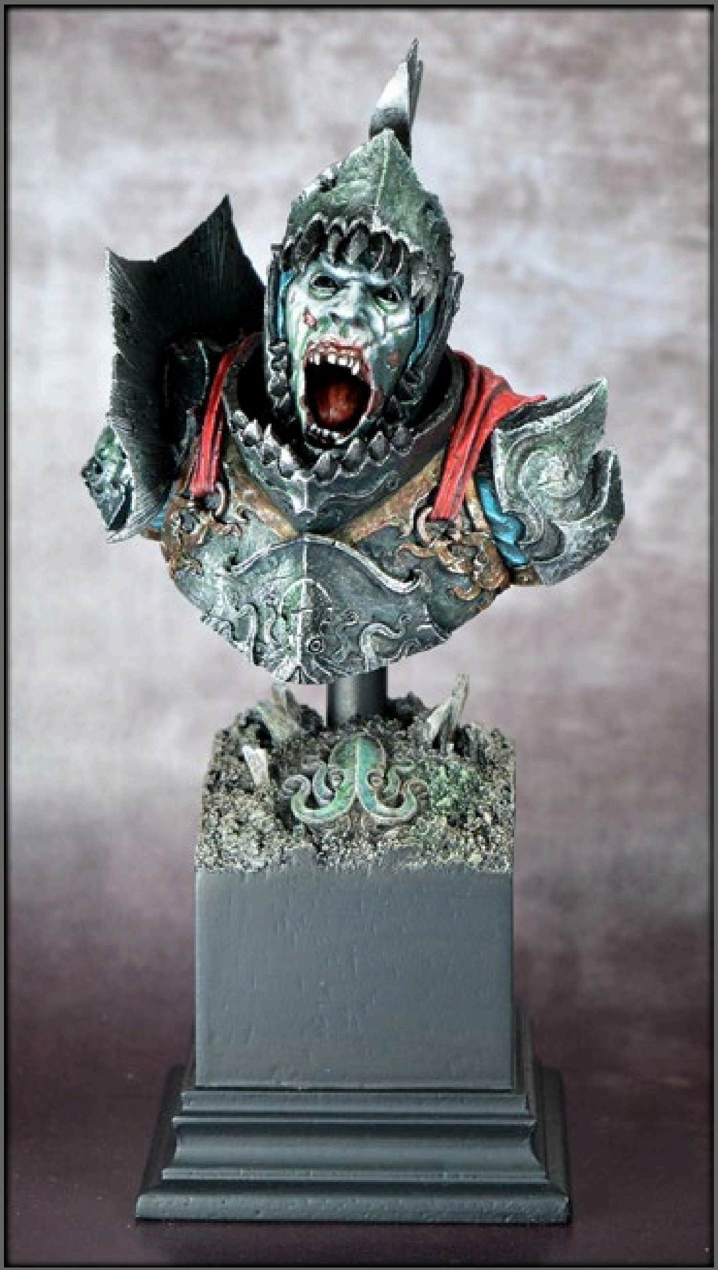
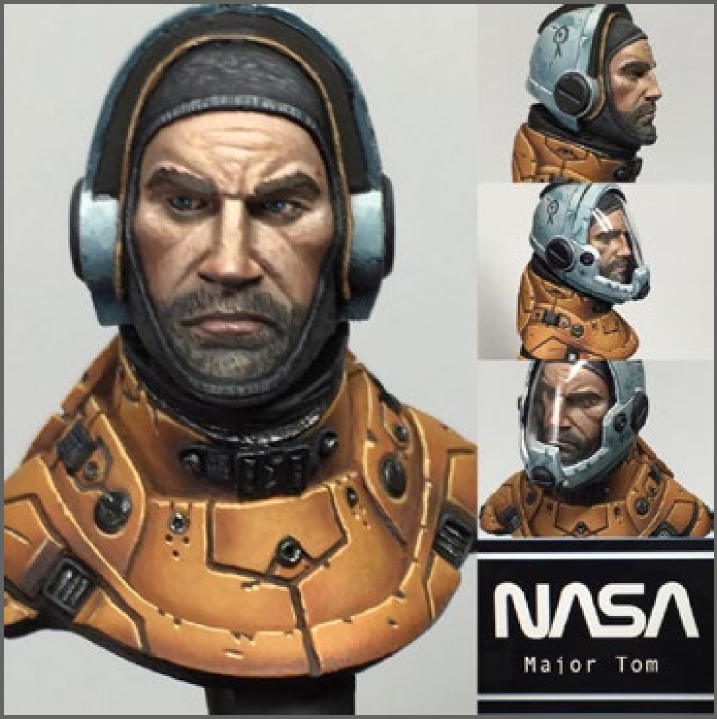


Sentinel of R'lyeh
by Steve Forté Haydon



Major Tom
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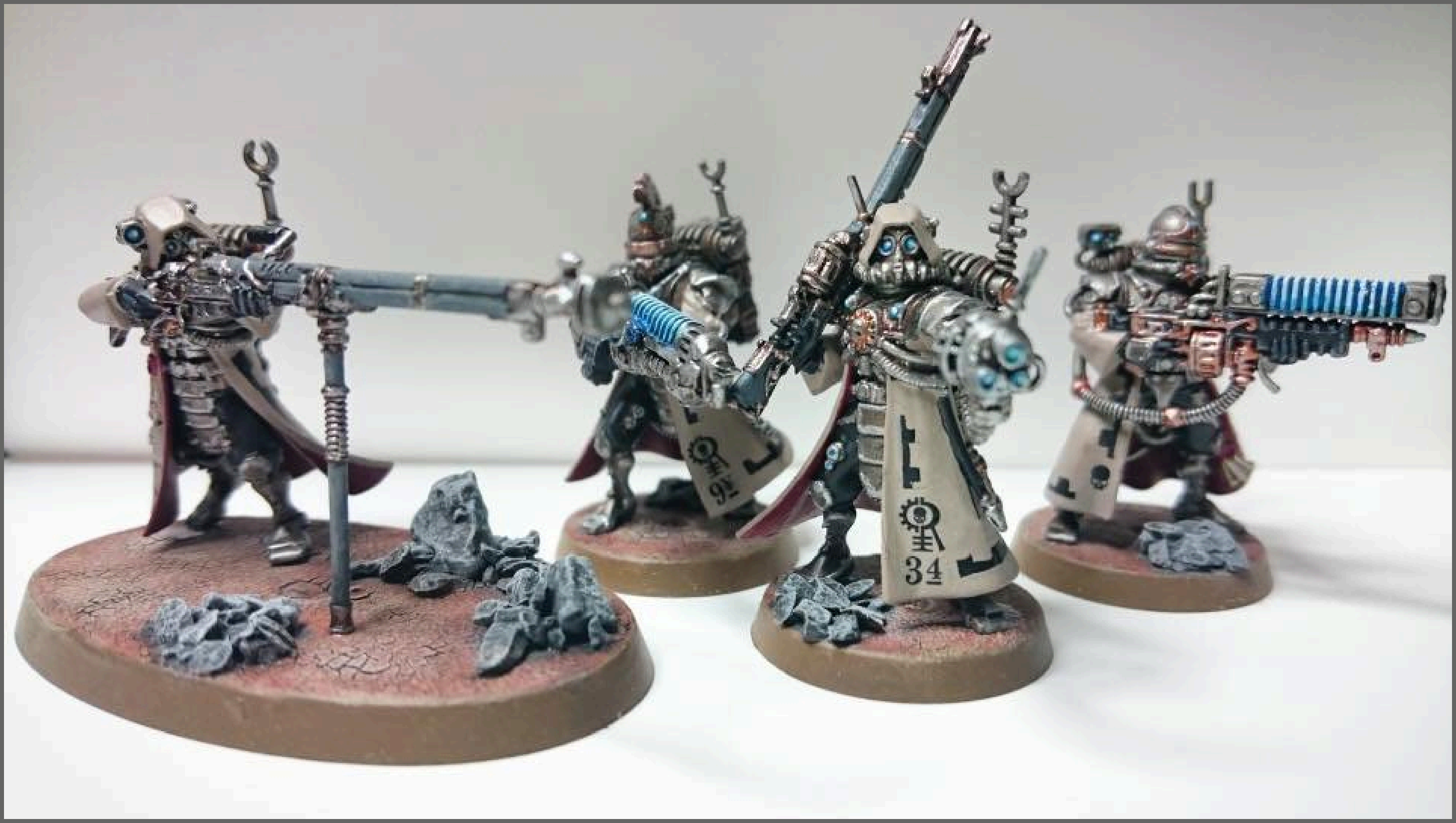
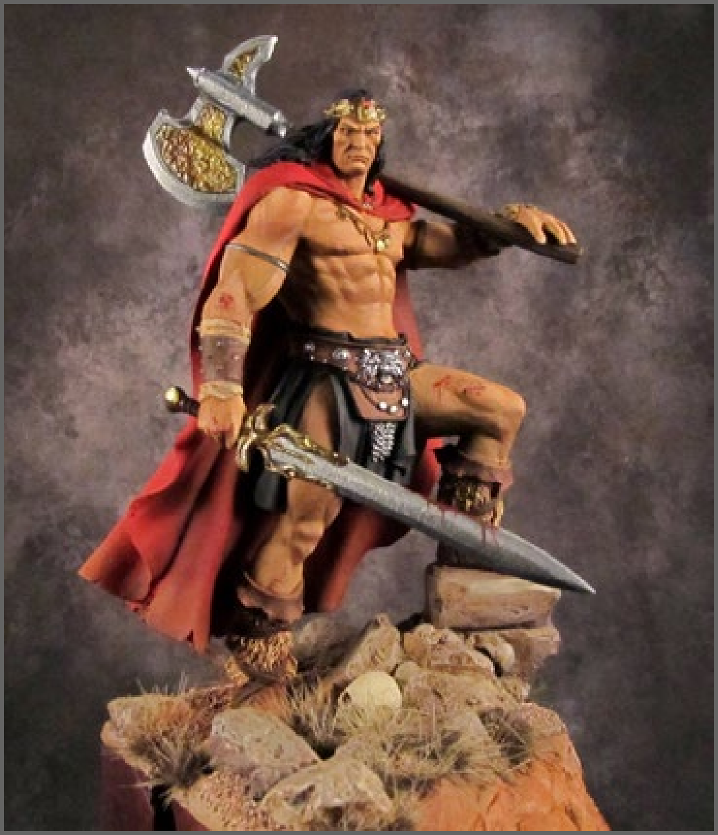
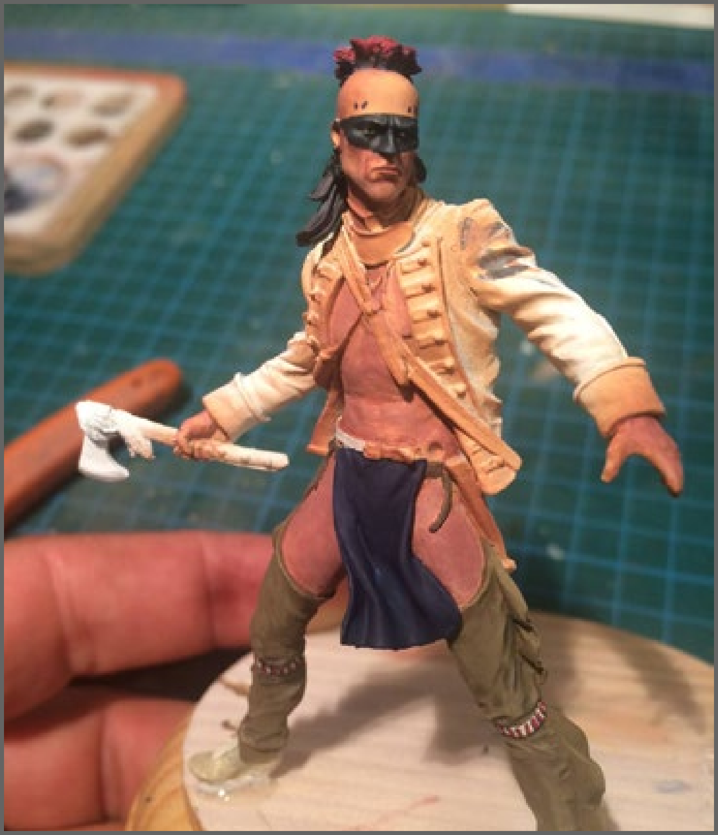


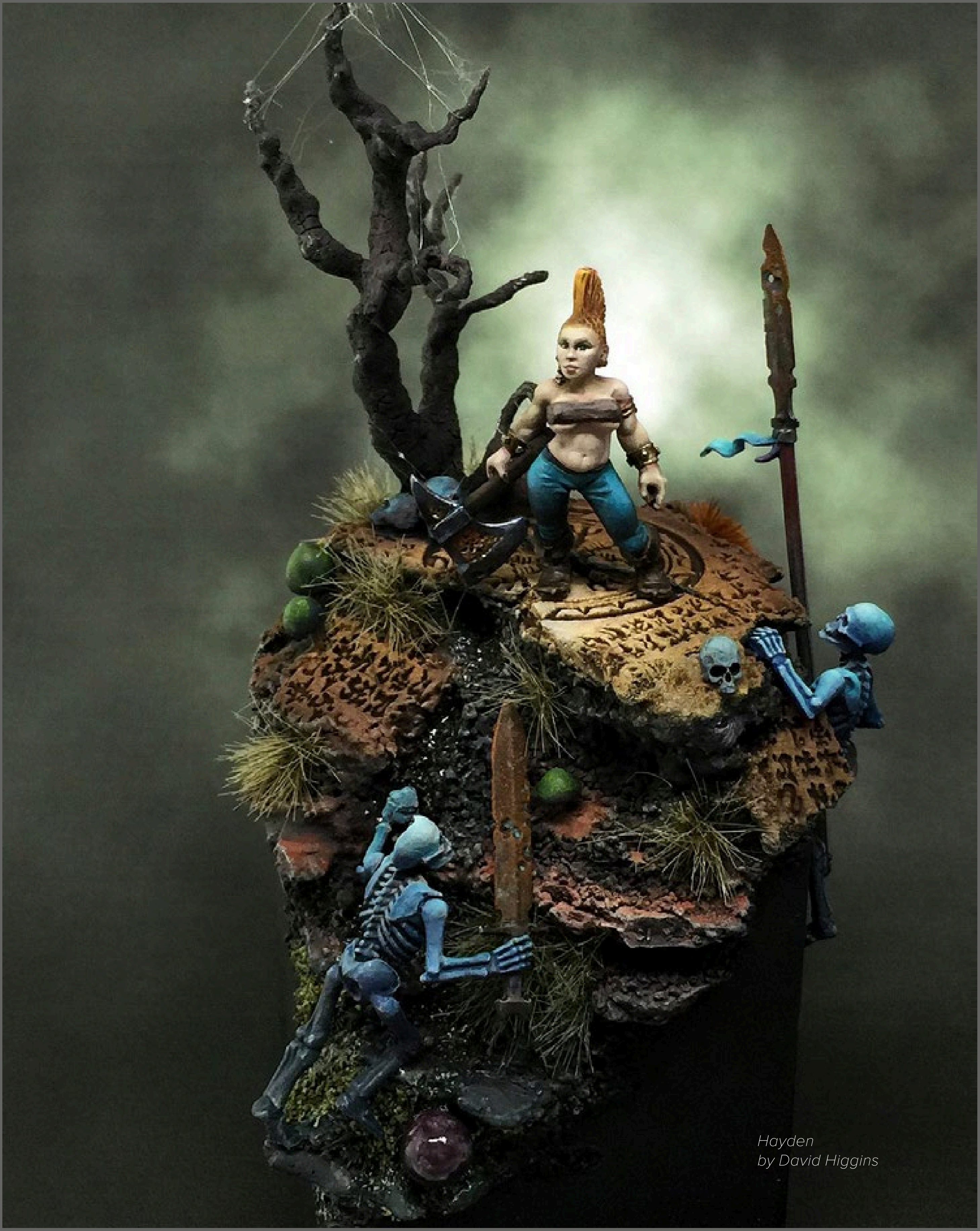
Mechanicus Skitarii Rangers
by Chris Barrick



Barbarian King
by Juan Ignacio Corujo



Indian figure WIP
by Roy Pedersen



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